

THE ART AMATEUR

DEVOTED TO ART IN THE HOUSEHOLD

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{ WITH INDEX AND 10-PAGE SUPPLEMENT,
INCLUDING 2 COLORED PLATES.



"THE LITTLE GOURMET." AFTER THE PAINTING BY HENRIETTE RONNER,
IN THE AMERICAN ART GALLERIES, NEW YORK.

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My Note Book.

Leonato.—Are these things spoken, or do I but dream?
Don John.—Sir, they are spoken, and these things are true.
—Much Ado About Nothing.



WHEN the last "Note-Book" went to press, I little suspected that the Erwin Davis picture sale, which was looked forward to by connoisseurs with much interest, would have such a miserable ending as it had. All the daily papers have had their fling at this amiable gentleman, and I do not mean to add another stone to the heap. Mr. Davis was undoubtedly ill advised in the means he took to "protect" his pictures. Putting a friend in the audience at the sale to bid them up was a clumsy device, clumsily carried out. The truth seems to be that Mr. Davis, who had lived long with his pictures and had loved them too well, found that he could not, after the slaughter on the first night of the sale, stand the trial any longer, and so he made a desperate attempt to protect what was left of them. The only proper course, it need hardly be said, was publicly to withdraw the pictures. This, I think, Mr. Davis had a right to do, for the sale was not advertised as being "without reserve." But he had fondly hoped that his collection would bring as much as those at the Albert Spencer sale, and he could not bring himself to admit how much he was mistaken in this estimate. When so few of the pictures were really sold, it is hardly worth to attempt to give a list of prices and buyers. I am assured, though, that there was a bona-fide bid of \$18,000 for the "Joan of Arc" of Bastien-Lepage. Mr. Davis bought in this picture with many others, and presented it to the Metropolitan Museum of Art with the two Manets. This handsome gift, taken in connection with the public spirit which Mr. Davis has for years shown in art matters in New York, certainly ought, in a measure at least, to condone an offence for which, it seems to me, he has already been severely punished.

THE little "Millet" showing a woman making hay brought \$9100, which, perhaps, is not more than ten per cent above its market value. Mr. Davis, I think, bought it originally at auction, for a very small sum. The present purchaser, who also paid \$4700 for Millet's "After the Bath," represented Mr. Alfred Corning Clark. As for Degas's "Ballet Girls," I have the word of young Mr. Ruel for the statement that he bought that picture for \$3200 to send to Paris, where he does not doubt that he will make a good profit on it. Degas produces now nothing but pastels, and paintings in oils by him are in great demand. Seven years ago this little picture cost 10,000 francs in Paris. The tenor, Mr. Faure, has a Degas similar in subject to this one, and, Mr. Ruel says, hardly superior to it, for which he is reported to have refused an offer from Alexander Dumas of 25,000 francs. Mr. Potter Palmer got the admirable "Still-life" by Vollon (No. 54) for \$900, and the two excellent examples of Inness, "Sunset" and "Morning," for \$2150 and \$1650 respectively. Corot's "Woodland Path" (No. 113) was knocked down to Reichard for \$3250. There were other pictures sold, but it is impossible to get any satisfactory statement about the matter.

No sooner had the news reached Paris that the "Joan of Arc" by Bastien-Lepage had been presented to the Metropolitan Museum of Art by Mr. Irwin Davis than the French Government cabled to Messrs. Boussod, Valadon & Co. here to arrange, if possible, for the loan of the picture for the Universal Exposition. The matter was easily arranged by the firm mentioned giving bonds for the safe return of the painting, which by the time this will appear in print doubtless will be safely housed in the French capital. The Metropolitan Museum also lends to the exposition, on the same friendly terms, Dantan's "Quatuor" and Swain Gifford's "Prize Fund" picture. By the way, the "Wyant" which General Hawkins secured for the Exposition was the "Landscape" bought at the Howell sale by Mr. C. H. de Silver.

THE "green" Daubigny which was bought for \$4000 at the Howell sale by Christ Delmonico, about twelve years ago, was sold for only \$750 by the latter's predecessor, Mr. Kohn. At that time this charming work—

painted in 1871, when Daubigny was at his best—was considered too "sketchy" to pass for a "finished painting," and this was thought to be a fair price for it.

ANOTHER delightful work by Cazin has been bought by Mr. George I. Seney. The canvas shows a quiet village by starlight, although, from the brightness of the night, it is evident that the moon, too, is out. Only a passing cloud, to the left of the canvas, breaks the serene blue of the vaulted heavens. A row of trees to the right throws its shadows on the deserted street, where the only suggestion of life is in the lighted windows of the cottages, which, at the vanishing point, seem to form almost a cul-de-sac. Cazin must certainly use some special medium in mixing his colors to get that peculiar softness which is so suggestive of pastel. This is especially noticeable in his skies. The trees and the cottages in this picture seem literally bathed in atmosphere.

THE proposed Barye exhibition at the American Art Galleries is once more postponed, this time until November, when a first-class display of sculpture and paintings of the great French animalist may be looked for.

IT is an encouraging sign of the times that the United States Potters' Association invites our industrial art schools to compete for prizes for designs for domestic pottery, albeit the amounts of the three prizes offered—\$50, \$25 and \$20 respectively—indicate either a poverty-stricken exchequer or a low estimate of the value of artistic ideas. The schools invited to compete are the School of Drawing and Painting of the Boston Museum of Fine Arts, the New York Institute for Artist Artisans and the Pennsylvania School of Industrial Art. Other prizes for designs are "open to all residents of the United States." Further information on the subject may be had by addressing, Mr. D. F. Haynes, Chairman of the Committee, 1703 East Baltimore Street, Baltimore.

THE sale of the pictures belonging to the Duke de D'urcal was a failure, as any one might have known it would be. Reserve prices, far beyond their value, were set on the more important, and no bidder attempted to reach them. On the first night seventeen lots were sold for \$3325, the Von Mieris canvas of a man cleaning a dog—one of the best things in the collection—bringing the highest price, \$400. Five pictures were sold at \$100 each, the first and only bid in each case. The following is a complete list of the pictures sold, and, except as to the first two numbers (bought, on an order, by an employé of the auctioneer), the names of the buyers:

1. Ant. de Sarabia (on copper), "The Entry into Jerusalem."..... \$250
2. Ant. de Sarabia (on copper), "The Taking down from the Cross."..... 300
4. Pieter de Bloot, Drinking Scene, J. T. Brinkerhoff.... 100
5. Pieter de Bloot, Drinking Scene, J. T. Brinkerhoff.... 100
8. Alonzo Cano, "Dominican Friar," P. H. de Mumm.... 350
15. Carlo Coppola, Battle Scene, Blakeslee & Co..... 100
19. Juan Galvez, "Communion of the Dying," Dr. C. C. Lee..... 50
26. Juan Labrador, Still Life, Walter Watson..... 100
27. Juan Labrador, Still Life, Walter Watson..... 100
31. Andrés Lione, Battle Scene, M. de la Cueva..... 200
37. Sebastian Munoz, Portrait Sketch of Maria Luisa de Bourbon, R. M. C. Graham..... 200
38. Sebastian Munoz, Portrait, R. M. C. Graham..... 228
40. F. Von Mieris, "Young Man Cleaning a Dog," A. Gibbins..... 400
43. Bart. Perez, "Wreath of Flowers, with a 'St. John' in the Centre," M. de la Cueva..... 250
44. Bart. Perez, "Wreath of Flowers, with an 'Infant Christ' in the Centre," A. Gibbins..... 175
50. José Ribera, "The Street of the Amargura," A. Galup..... 250
52. F. P. Reinhold, Portrait, Mr. Cambreling..... 175
57. Taborda, "Saint Sebastian," Baron Jerzmanowski.... 250
69. Fr. Zurbaran, Sheep, Mrs. Joseph W. Drexel..... 900
71. Murillo, "Infant Saviour Extracting a Thorn," Mrs. Joseph W. Drexel..... 1000
74. Velasquez, Duc de Olivares, Rev. Dr. McKim..... 1000
75. Wueluwe, or Woluwe, "Portrait of Margaret," A. Gibbins..... 200
76. Paul de Vos, "Dogs Attacking a Bull," A. Gibbins.... 250
81. Neapolitan School, "Flowers and Cupids," Baron Jerzmanowski..... 200
85. German School, "Ecce Homo" (on porcelain), A. Gibbins..... 75
88. Decamps, "Turks," Lewis Baer..... 500
89. A. Ferrant, Battle Piece, Jerzmanowski..... 300
90. A. Ferrant, "An Ensign," C. R. Leaycraft..... 125
92. L. Ferrant, "St. Sebastian," Mrs. S. M. Roswell..... 100
93. L. Ferrant, Study, R. M. C. Graham..... 100

101. Fil. Palizzo, Wagon with Grain, R. M. C. Graham.... \$150
102. Fil. Palizzo, Cows, R. M. C. Graham..... 175
103. Fil. Palizzo, A Man, painted on a Palette, Warren Sheppard..... 150
104. Fil. Palizzo, Goats, Herman Schaus..... 200
105. Fil. Palizzo, Ass and Two Sheep, Van Horn..... 125
107. Verbolet, Dead Birds, Potter Palmer..... 400

At private sale, subsequently, the "Saint Jerome" attributed to Dürer was sold for \$2000. Out of one hundred and seven pictures it will be seen that only thirty-seven were sold. The prices seem low enough, but in point of fact some of them were really too high. At Christie's, in London, or at the Hôtel Drouot, in Paris, I doubt if the Duke would have fared better.

No catalogue has ever been printed of Mr. Secrétan's collection. I am told that he has not even a manuscript copy for his own use. I cabled to Paris for a list of the pictures, but up to the present writing it has not arrived. I hear that the collection is in pawn with Baron Hirsch, the Paris banker, the chief backer of Mr. Secrétan in the latter's heroic efforts to "corner" copper.

THERE is an excellent Venetian "Rico" by Blum at the American Art Galleries.

THE Prize Fund Exhibition at the American Art Galleries will be held somewhat earlier than was intended, in order that it may benefit by the rush of strangers to New York to attend the Centennial festivities. This time there is to be only one prize of \$2000, and that is subscribed for by Buffalonians. Is it not in order to change the somewhat too seductive name of this annual exhibition, considering the great shrinkage of the prize fund?

THE exhibition at the Union League Club in April of Japanese art objects in porcelain, lacquer, metals, ivory and wood was a worthy addition to the exhibitions of Chinese art which have been, perhaps, the most agreeable feature of the artistic season in New York during the past winter. There was more danger than ever this time of producing a "shoppy" effect; but the tact and taste of the Art Committee were equal to the occasion, and no one can say that the thing was overdone. The display was given in connection with the Club's annual exhibition of water-colors, and each really helped the other. Had there been any attempt at an exhibition of kakemonos this could not have been; for such water-color paintings do not harmonize with those of Caucasian conception, although the opportunities that would have been afforded for comparison would, doubtless, have contributed a certain element of interest. At all events, the time has not come for a display of kakemonos in New York. Not more than two or three collectors in this country have made any serious study of the subject, and there are not enough good examples here of the "old masters" of far Zepango to ensure an adequate representation of this subtle branch of Japanese pictorial art. Mr. Hayashi's most interesting exhibition at Herter's, a year or two ago, of old kakemonos opened the eyes of all of us who have given the subject any attention. But it was like a flash of light in the darkness, which left the darkness the more impenetrable. Mr. Hayashi made us feel that we knew absolutely nothing about the Japanese "old masters." Of course, that was a service in itself; for is not the consciousness of ignorance the beginning of knowledge?

If at previous displays of Chinese porcelains at the Club, Mr. Thomas B. Clarke, with his fine array of miniature pieces and of "soft paste," and Mr. Charles A. Dana, with his famous sang-de-bœuf, and Mr. James A. Garland, with his "Blenheim" hawthorn pot, was each in his way the hero of a particular exhibition, there can be no doubt that Mr. Brayton Ives was easily first in his representation of Japanese art last month. His collection of swords, in a separate case, and his sword-guards, knife-handles and pouch ornaments made such a superb show as must have surprised himself even; for in a New York house of not extraordinary size, it is impossible to view such objects as advantageously as these were to be seen, admirably arranged as they were, in the spacious picture galleries of the Union League Club. Only a part of Mr. Ives's cabinet was shown, but it included his priceless sword blade forged by Samojin in 1350; various fine swords and scabbards, such as are to-day unpurchasable; his famous solid gold tsuba (sword-guard), and, artistically, even more precious tsubas in most

delicately wrought iron, inlaid with gold and silver, and shakudo and shibuichi, those Japanese alloys for which there is no equivalent in Occidental nomenclature. Part of another case held exquisite specimens from his cabinet of old lacquers, gold, black and red. In the lower part of this case were, among various spheres in ivory, bronze, agate, chrysolite and marble, several crystal balls, including the peerless sphere six inches in diameter—without a flaw—owned by Mr. William Rockefeller, the story of the acquisition of which, through the enterprise of Messrs. Gribble and Nash, was told, at the time, in My Note-Book. A remarkably fine crystal ball was lent by Mr. James F. Drummond, who also showed an interesting collection of carved ivories and some very curious articulated dragons, crayfish and crabs in iron, ivory and bone. Mr. W. T. Walters sent an articulated lobster in bronze made by Moriyoshi, a noted artist of the eighteenth century. Mr. Clarke sent an elephant in old lacquer inlaid with gold, ivory and pearl. Mention must not be omitted of the case of superb gold lacquers said to have been made in 1624 and to have been presented by Prince Kunana to the Prince of Satsuma; of the lacquers and ivories lent by Mr. Garland; the ivory carvings by Mr. W. C. Oastler, or the knife-handles, sword-guards and ivories by Mr. Charles Stewart Smith.

THE number of examples shown of ceramic art was not large, but it was choice, Mr. Dana's cabinet proving to be rich here, as it is well known to be in Chinese porcelains. Most of the pieces in the case were of the seventeenth and eighteenth centuries. The wares of Satsuma, Hirado, Seto, Kuwana, Awata, Imari, Kutani, and Tokio were represented, but not in a way to interest the untutored visitor. Would it not be well at some future exhibition at the club, while aiming less to be comprehensive, to show a fuller range of some particular kind of ware? For instance, why not indicate the progress of Satsuma from its earliest known stage, with its relation, perhaps, to Korean pottery, whence it was evolved? A clearly numbered catalogue would add greatly to the interest of such an exhibition.

LOOKING in at an auction room in Fifth Avenue the other day, I was asked to give an opinion as to the study in pastels attributed to Millet, which, at the recent sale of the late "Tom" Robinson's pictures, was knocked down to a well-known gentleman. The price was \$400, if my memory serves me. It is always a disagreeable office to have to give an opinion in such a case; but as it was invited, I had to say that if Millet really was responsible for the picture as I saw it, it was not worthy of him. It lacked the vigorous touch we look for in the work of that master; it was too pretty in color, and it was laboriously cross-hatched. Yet Mr. Robinson, I was assured, had been with Millet in his studio while studying in France and had received this very study from Millet's own hand.

SPEAKING of Millet reminds me of an unusual example of that master I saw the other day at the rooms of Mr. Durand Ruel. It is a large "upright" picture showing the very top of a hill, with a white donkey browsing at the edge, and the rest is all sky. But what a sky! The blue of the heavens stretching way back into infinite distance, and fleecy clouds passing across the canvas with such a semblance of movement that one almost expects, on looking up a second time, to find them gone.

AMONG other pictures in the same rooms there is a Rousseau, painted on a panel, well known to collectors. "Pavée de Chailly—Soleil Couchant" is the title. It shows an avenue of oaks, with touches here and there of a blood-red sunset seen through the branches and also lighting up the road, which forms a triangle, with the apex, at the horizon, tipped with the highest point of color. While no essential matter of detail is lacking, the panel is broadly painted even for Rousseau. A Corot entitled "Eurydice" is shown, containing the best figure painting I have ever seen of that artist. The beloved of Orpheus, in light lemon-colored robes, is seated against a silvery gray landscape of the familiar kind, and the inevitable note of red is supplied by a detached scrap of drapery of that color to the left of the figure. Mr. Henry Field, of Chicago, I understand, owns this picture.

THE Historical Loan Exhibition at the Metropolitan Opera House, held in connection with the celebration of the Centennial Anniversary of Washington's taking the oath of office as President, seems to meet fully the public

expectations. It is certainly very interesting. Such relics are shown as Washington's dress sword, owned by the Lewis family, in Baltimore; the suit of clothes he wore on the day of the inauguration, lent by Thornton A. Washington, of Washington, D. C.; his snuff-box, now owned by Mrs. Roger A. Pryor, of New York; his camp service, lent by the Hon. Abraham S. Hewitt; his silver spurs; a pair of his gloves; Martha Washington's Bible, and various similar mementoes. Some one offered to lend the General's false teeth, I believe; and it might have been instructive to have put them on view, together with the professional opinions of eminent dentists of to-day as to how far they were responsible for the peculiarly constrained look about the lines of the mouth we see in all portraits of the Father of his Country.

THE large collection of portraits of Washington is the most interesting part of the Exhibition, and while some of them vary surprisingly in the presentation of certain features of the face, they all show the puckered mouth. In the life mask taken by the American sculptor, Joseph Wright, when it was intended to erect an equestrian statue of Washington, there is a particular twist in the lips which has been faithfully reproduced in later portraits, although the result of an accident. The circumstance that brought about this peculiarity is explained by the General himself in a statement to a member of his family, from which it appears that just as the sculptor had greased the face of his sitter and covered it with plaster, Mrs. Washington unexpectedly came into the room and was so startled at the appearance of her husband that he could not control the muscles of his face, and the attempt to repress a smile has been perpetuated in the busts we see of him to-day.

THE true full-length portrait of Washington has perhaps never been painted. It seems to be given in the following extract from a letter written by David Ackerson, of Alexandria, Va., a captain in the Revolutionary War, in answer to a letter of inquiry from his son:

"Washington had a large, thick nose, and it was very red that day [three days before crossing the Delaware], giving me the impression that he was not so moderate in the use of liquors as he was supposed to be. I found afterward that this was a peculiarity. His nose was apt to turn scarlet in a cold wind. He was standing near a small camp-fire, evidently lost in thought and making no effort to keep warm. He seemed six feet and a half in height, was as erect as an Indian, and did not for a moment relax from a military attitude. Washington's exact height was six feet two inches in his boots. He was then a little lame from striking his knee against a tree. His eye was so gray that it looked almost white and he had a troubled look on his colorless face. He had a piece of woollen tied around his throat and was quite hoarse. Perhaps the throat trouble from which he finally died had its origin about then. Washington's boots were enormous. They were No. 13. His ordinary walking-shoes were No. 11. His hands were large in proportion, and he could not buy a glove to fit him and had to have his gloves made to order. His mouth was his strong feature, the lips being always tightly compressed. That day they were compressed so tightly as to be painful to look at. At that time he weighed 200 pounds, and there was no surplus flesh about him. He was tremendously muscled, and the fame of his great strength was everywhere."

There is a very large, badly painted portrait of Washington posing with his arm around the neck of a wooden-looking white horse, while a wounded officer is dying to the right of him. I recall no good full-length portrait of him; but there are the Wright portrait, owned by Mr. Bowen; the Gibbs portrait, painted by Gilbert Stuart; the "Pruyn" and the "Vaughn" and the "Depew" portraits, all by the same artist, and the Rembrandt Peale portrait, owned by Mr. Henry Chauncey. Colonel Alfred Wagstaff, I understand, has a portrait of Washington by Gilbert Stuart which is remarkably fine. The Houdon bust is fine in its way, but it gives the General too Gallic an appearance.

AMONG other portraits are Copley's picture of Ralph Izard, Senator in the First Congress, and those of Chief Justice Jay, Alexander Hamilton, Thomas Jefferson, Rufus King, John Adams, Chancellor Livingston, and Judge Hopkinson, a signer of the Declaration of Independence, whose features are strikingly like those of a popular water-color artist of to-day who parts his name in the middle with that of this illustrious ancestor. There are two charming portraits of pretty Nellie Custis, besides a miniature of her by Gilbert Stuart, and among other miniatures of Washington that by James Peale and the "Ramage" miniature. I have no space left to more than mention the superb old silver, the autograph letters and documents or the remarkable collection of news-

papers of the time—the last named brought together at great pains by Mr. Patten, of the Fellowship Club. Of the Art Committee, which has been very efficient, especial credit is due to the manager, Mr. William A. Coffin, and to Mr. Frank D. Millet and Mr. A. W. Drake. These gentlemen have worked hard to make the affair a success, and should be gratefully remembered by every visitor.

THE pictures of Mr. Duncan, the London sugar refiner, have not brought high prices, judging from some of the figures quoted from Paris by cable to a New York firm. Delacroix's celebrated "Amende Honorable," for which Mr. Duncan paid 100,000 frs. in 1877, brought only 35,500 frs., Mr. Durand Ruel being the buyer. Delacroix's "Sardanapalus" brought 34,000 frs. and Gérôme's "Dogs at the Fountain," only 3500 frs.

THE Free Art League, to secure the abolition of duties on works of art, at an interesting meeting at the Fifth Avenue Hotel, elected the following executive committee: J. C. Beckwith, F. D. Millet, Kenyon Cox, Calvin Tompkins, E. H. Blashfield, E. B. Carter, Henry Marquand, R. W. Gilder, H. Bolton Jones, W. A. Coffin, and Augustus St. Gaudens. Mr. Marks was reported by The Herald as saying on this occasion that

He wanted the door closed to everything save paintings in oil and water-colors and sculpture, for the reason that chromos, painted photographs and other matters of commercial art might claim the privilege of coming in free.

This is a mistake. Mr. Marks did not attempt to suggest the limitations of the term "works of art," but only urged that the committee should be very clear on that point. He is by no means prepared to say that "everything save paintings in oil and water-colors and sculpture" should be excluded in the definition. He believes, in fact, that a "Braun" photograph of a "Rembrandt" or a "Raphael" is the next best thing to the original painting, and has an art educational value greater than that of the average modern painting.

Is there but one man in New York, I wonder, who can be entrusted to prepare a catalogue of books for sale at auction in New York? It is hard to believe it; and yet the catalogue of "the Robert Lenox Kennedy collection" is the same sort of flashy, pretentious and untrustworthy compendium that one has now got too accustomed to look for. The "collection" is "stuffed," as usual, with the stock of a dealer, and there are additions from the shelves of his friend, and partner in such affairs, Mr. Robert Hoe. If Mr. Hoe would only sell his books to the highest bidder when he puts them into a "sale" in this fashion it would not be so bad; but it is well known to the trade that if they do not bring the prices asked for them the friendly dealer buys them in.

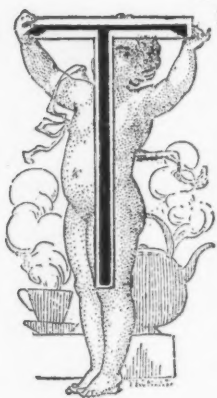
WHERE the precious rubbish comes from that the catalogue, under the heading of "miniatures," brazenly attributes to Boucher, Greuze, Petitot, Vigée-Lebrun, Reynolds, Lawrence, Fragonard and Romney, I do not know. But it may be worth noting as an example of the knowledge of the compiler, which is on a par with his veracity, that the first miniature on the list is described as "painted on ivory" by Petitot, although any one who knows anything about miniatures is aware that Petitot was an enamellist and did not paint on ivory. Of course, these miniatures have no connection whatever with the honored name of Robert Lenox Kennedy, which—by inference, at least—is made to cover everything described in the catalogue. In the ingenuous language of the preface, "The Lenox-Kennedy collection is a running head for the convenience of cataloguing!"

AT the sale of a miscellaneous collection of pictures at Ortgies' Fifth Avenue auction rooms on April 12th, an excellent portrait of Alexander Von Humboldt, by Julius Schrader, of Munich, was knocked down to Mr. H. O. Havemeyer for \$2250, who has presented it to the Metropolitan Museum of Art. This canvas is the original of the similar one which, at the A. T. Stewart sale, was bought—doubtless on an order by Knoedler—for \$925. It was painted from life in 1859 for Mr. Albert Havemeyer. Schrader agreed not to duplicate it. On being taken to task for having broken his promise, he wrote an abject letter of apology to Mr. Havemeyer, which is in possession of one of the heirs. The picture had to be sold, with others, in the settlement of the estate of Albert Havemeyer, and that is how it came into the market.

MONTEZUMA.

THE GALLERY

THE ACADEMY EXHIBITION.



HERE is said to be somewhat more than the usual dissatisfaction in the ateliers with the present Academy Exhibition; some of the stories of the rejections are singular, and the eccentricities of the Hanging Committee are visible to the public. It might really be said that the species of artistic blight, as it were, which pervades the Academic atmosphere seems to have affected some of the best of the painters who have been won over to contributing to its exhibitions. Most of the portraits

are hung in the East Gallery, which is rather severe on them, but the exhibitor who contributes a large, sad-colored picture of an ordinary citizen, solely with the view of attracting other citizens to be painted, perhaps is not, after all, entitled to much consideration. Of these portraits, the President of the Academy contributes three; Eastman Johnson, two, one of which, the half length of a gentleman, is marked by an air of life and character. The portrait by William M. Chase of Mrs. Leslie Cotton is refined in color and treatment. The lady is dressed in pink tulle set off against a chocolate background. The difficulty of maintaining the values in this trying scheme is made obvious by the bluish tinge of the flesh. Mr. Vinton portrays a gentleman, who is probably more alert and alive than most of his neighbors. The stiff, lifeless, wooden aspect of many of these sitters is, indeed, surprising. The most interesting canvases are nearly always those in which the sitter brings to the unequal collaboration some charm of beauty or of youth, as did Mr. Blashfield's or Mr. Porter's; the latter artist has, nevertheless, contrived to get the head of his little boy painted in one key, and all the rest of the picture in another; and Mr. Tarbell, whose work hangs just above him, has done the same thing. Mr. Denman has treated his subject better, and he is hung over a door; Mr. Whittemore has painted the head of a comely mulatto girl, apparently well, but his picture is also skied.

The best examples of technical skill in figure painting, are generally, as usual, furnished by the artists living abroad, or who have just returned. Charles Sprague Pearce's "Ste. Geneviève," recently noticed in the exhibition of the Philadelphia Academy, reappears here. Edward E. Simmons's strong painting of the old man stooping over the little child in his lap, which has also been exhibited and reproduced, is here, very badly hung. The "Ste. Geneviève" is banished to the extreme end of the Western Gallery, along with the plasters of the sculptors and other miscellany. The post of honor in the South Gallery is occupied by Thomas Hovenden's large canvas entitled "In the Hands of the Enemy (after Gettysburg)," which was sold on Buyer's Day, it is said, for \$5500, to Mr. Robbins Battell. The "enemy" in this case are represented by the family of a Pennsylvania farmer, who have installed the wounded Confederate in the big easy-chair of the homestead and proceed to overwhelm him with kindness. The old mother brings him a cup of tea and lays her hand tenderly on his unwounded arm; the father and the young daughter bend over him sympathetically; a Union soldier, with his own head tied up in a bandage, dresses his wounded leg, and two more sit at the window playing checkers, apparently, one of them turning to approve of all these proceedings. The War of the Secession furnishes subjects for three or four other painters, one of them Gilbert Gaul. His "On Dangerous Ground" represents a party of skirmishers firing from behind some haystacks; the sunlight is rather chalky and the legs of the stooping officer in the foreground have been replaced by a pair of extraordinary stilts, but the figure of the timid soldier stiffening himself up behind the stack in an agony of apprehension is excellent. Two or three of the few imaginative subjects

are more interesting. G. R. Barse, Jr., sends a "Polyxena" extended on the pavement in a somewhat conventional attitude of despair, but well painted, with the exception of the drapery of her lower limbs, which is too much of the same color and texture as the stones of the pavement. Mr. Marshall shows a nymph and a faun sitting together in amiable converse in a sunny landscape. Mr. Mowbray has two of his pretty pieces of color. The "Arcadia" represents the usual group of lightly attired maids, strumming and idling in a summery close. The "Three Calenders" is more original and shows these three one-eyed sons of kings sitting in the house of the three lively ladies of Bagdad and relating their adventures. The white costumes of the men are quite effective; the ladies are not particularly Oriental, but they are all very young, which is a very neat idea in a fairy tale. Kenyon Cox's "November" is conventional in design but rather original in color—a figure with blown hair and drapery sitting on the ground and gathering her knees up to her chin. Her drapery is of a smooth, warm light red, and the warm tones of the painting contrast strongly with the very cool grays of the surrounding pictures. His "Calisto" is simply a careful study of a pretty model painted in a low key and with an arbitrary classic landscape behind her. Rosina Emmet Sherwood's "Nymph of Hymen" is a pretty blonde maid with a harp, who trips along through a grove of oranges, or some other fine fruit. Mr. Robinson's "King's Daughter" is a tall young woman, who lives in an atmosphere of much color; she stands straight up before you, with one hand on her hip, and turns her head to contemplate a great white lily which she holds. Mr. Low's decorative young girl in "purple," with a presumably "gold" sky behind her, is heavy. Mr. Church presents a little girl named "Mollie," who sits on a bank, with three spotted fallow deer, with white chrysanthemums tied neatly around their pretty throats, lying at her feet. There are only two or three angels—a small one by Mr. Faxon, good in color but not very pretty in countenance, and a big one by Ella Condie Lamb, much too feminine in figure, but quite imposing with her magnificent pinions.

The only other notable excursion into the land of the imagination—which the American artists travel very little—is that of Edward C. Potter, the sculptor, who furnishes a little round-bellied infant faun sound asleep on his back while a sneaking little rabbit crawls up to nibble at the vine leaves in his hair. Mr. Locher might have found better inspiration for his "Siegfried," also in plaster, even at the Metropolitan Opera House; while Mr. St. Gaudens has, apparently, not been able to find any anywhere for his medallion portrait of Robert Louis Stevenson. He has represented the writer as invalided, which does not seem to have been necessary, propped up with many cushions and writing a sonnet with very long, thin hands. The verses are carefully spelled out on the field in front of him; the principal character in the figure is in the hands, which are evidently those of a sick man. Mr. Elwell exhibits a bust of "Rebecca," spirited, but not so good as some other things he has done. Olin L. Warner shows a little bust of a baby in which he seems to have been striving after the methods of the sculptors of the end of the fifteenth century, and G. Scott Hartley sends two life-size busts of Edwin Booth as Brutus and Lawrence Barrett as Cassius, for the Players' Club.

George Brush, who occupies a field by himself, is represented by an Indian "Potter" seated on a blanket and painting a fine large ornament in white on a blue glazed vase—one of the first pictures sold. F. H. Tompkins's "Good Friday in Bavaria" shows a young girl kneeling on the floor to kiss the head of the crucifix extended on the altar steps. C. R. Grant's "Morning News" represents a young lady in a yellow gown reading the same, and is well painted. Lewis Moeller repeats his successes and his shortcomings in his "Confidential"—four middle-aged men putting their heads together in earnest conversation in a conventionally painted interior. The legs and feet of these gentlemen suffer from want of solidity and modelling, but the heads are surprisingly characteristic and very carefully studied

in all but the matter of their respective distances from the spectator. Mr. Dewing sends two small canvases, the head of a lady and the figure of another standing very straight and in profile. Both of them have very long necks and an air of evident posing. If it were not for Mr. Dewing's good color and general refinement of treatment, these portraits would be seriously uninteresting. Irving R. Wiles and Hamilton Hamilton have each painted a couple of ladies in evening dress at a piano, one in each case seated and the other standing. Francis Day shows a vivacious young person who takes off her half-mask and says, "Didn't you know me?" One of the best pieces of careful figure painting in the collection is Maria Brooks's plump colored woman shell-ing corn in her lap.

Of the landscapes, the largest and most important is George Inness's "Coming Storm," a long canvas in which the dark purple of the clouds is made to contrast very effectively with the warm greens of the meadow in the foreground. This is hung too high, as is Mr. Eichelberger's large canvas representing a panoramic view on the Harlem river, which is well painted. A bright, clear view on the Scheldt, full of air and light, by Harry Chase, is hung in the Corridor, as is a portrait of a little girl, by Mr. Sargent; Mr. Blum's "Two Idlers" on a summer porch; Mr. Van Schaick's masqueraders strung out along a divan in every posture of picturesque abandon, and Albert H. Mansell's large study of the black, sharp bow of an ocean steamer and several tons of green sea-water—the latter over the doorway into the North Gallery. One of the curious canvases hangs to the left of this door, a wide expanse of water, extending nearly to the top of the frame, spotted with the heads of seven or eight small boys swimming. More small boys are seen in Robert V. Sewell's view on a sunny beach where they are disporting after their bath, with various warm tones and cool shadows over their naked little bodies. A very good serious study from nature is E. L. Field's "Old Road," another is Bolton Jones's "Autumn," and another is George H. Bogert's "Morning on the Beach," with its red sun shining through the bank of cloud. Homer Martin is well represented by his "Winter Cherries, Coast of Normandy," and Swain Gifford by his "Ravine, Nanshon Island, Mass." There are numerous other good landscapes and at least two good animal pictures—one by A. Phinister Proctor, where the vanquished stag is driven from the herd by his rival, and Mr. Tiffany's color study of a black and a buff ox yoked together and stooping to drink. W. H. Beard's bear luring the foolish little pig into his claws, is vulgar, but funny; J. G. Brown's news-boys shouting their papers are of the usual kind.

SOME MINOR EXHIBITIONS.

At Keppel's gallery, formerly devoted exclusively to etchings, an exhibition of American water-colors was recently held, among which we remarked Mr. Swain Gifford's richly colored sketch, "A Tile Kiln;" Miss McChesney's "Gloucester Harbor;" Mr. Church's girl and tiger, "Circe," and Francis Day's clever study, "Afternoon."

* * *

Two recent paintings by George Inness, a "Moonlight," with figures in the foreground, near a smouldering fire of dead leaves and branches, and a "Farm Building, with Cattle," under a gorgeous sunset sky, are at Knoedler's gallery, where also may be seen a "Farmhouse on the Hillside," from the Twachtman sale, and a boldly painted picture of "Hay Stacks," by Mr. Van Boskerck.

* * *

Two of the best pictures from the Davis sale, Rousseau's "Gorge d'Apremonte," and Degas's "Ballet Girls" are at Mr. Durand-Ruel's galleries, where are also a fine Corot, a Diaz, horses near a pool, some excellent water-colors by John Lewis Brown, and an early Troyon, remarkably hard and mannered.



THE VIOLIN-PLAYER. CRAYON STUDY. BY VAN LEENIDUITTEN.

At Klackner's Mr. Robert Burns Wilson, of Kentucky, shows some water-colors which are not without evidences of poetic feeling, but are cold in color, and weak and labored in execution.

* * *

OF William L. Picknell's pictures at Avery's gallery, we like best his "April Sunshine," in which a typical American landscape, a few commonplace frame houses at the foot of a rough hill, near a stream, is treated with characteristic boldness. There is much palette-knife work in this picture, but it is so clever that there is no appearance of want of finish, and the various tones hold together in a way that is very unusual in pictures so painted. Other good examples of this rising young artist's work are his "Wild Roses," at the foot of a sand cliff; "A Quiet Day," a fisherman paddling his boat; and "Spring Time," a rocky foreground with willows bursting into leaf.

THE PARIS SALON OF 1889.

WHAT THE AMERICAN COLONY ARE SENDING—F. A. BRIDGMAN'S EXHIBITION OF HIS WORK.

THE French painters have, perhaps, a little neglected the Salon this year, in order to devote themselves to special efforts in view of the Universal Exhibition. Nevertheless, we may look forward to at least the usual number of important efforts. Jean Paul Laurens has a very fine picture, "Les Hommes du Saint Office," Torquemada in the prime of life dictating to two Dominicans who are seated at a long table in a cold bare gray room. M. Laurens has never painted a picture with such virtuosité as this one. M. Roll's "En Été" and "Dans la Prairie" are landscape and figure subjects of very delicate observation. Raphael Collin's "Daphnis and Chloe" is a lovely idyl permitting the study of the nude in an ideally refined landscape. Benjamin Constant hopes to obtain the Medal of Honor with a brilliant Oriental picture and a very elegant portrait of a lady. A. Dawant sends a vast canvas representing a "Sauvetage en Mer," the saving of the passengers from a transatlantic steamer on the point of sinking. This picture is likely to prove to be one of the sensational works of the Salon. The same may be said of Aimé Morot's "Charge of Cuirassiers at Gravelotte," which represents the furious rush of cavalry with a realism and science of movement that probably have never before been attained. Moreau de Tours has also a fine military picture, the "Death of Colonel Franchessin." M. Bouguereau exhibits his own portrait and a Madonna. Georges Rochegrosse's picture is a sensational and prodigiously clever rendering of a historical scene, "Le bal des Ardentes." M. Bonnat will send a nude study, "Idylle," and a portrait. M. Tattégren has an enormous canvas representing Louis XIV. visiting the battle-field of Les Dunes a week after the battle. This is a fine picture; the landscape is especially remarkable and very tragic, strewn as it is with corpses half buried in the sand and preyed upon by crows and wolves. M. Flameng sends another series of vast panels for the decoration of the Sorbonne; M. Chartran, an equally vast picture of the surgeon Ambroise Paré at the siege of Metz in 1553, likewise for the Sorbonne; Tony Robert Fleury, a "Madeleine" and a portrait; M. Henner, a "Christ"; Jean Béraud, the editorial staff of the Journal des Débats; Emile Adan, "Evening in the Vosges"; Emile Lévy, a Circe; M. Geoffroy, the painter of children, a charming study in white, "Visit to the Hospital." Dagnan-Bouveret shows "The Virgin and Child" walking in an alley of trees, through the branches of which the sun filters and tinges the Virgin's white dress with green reflections. This is an exquisite picture. Mme. Demont-Breton has a peasant mother and child at the fireside. M. Cormon sends only a portrait. M. Maignan, who won the Medal of Honor last year, will not exhibit at the Salon. M. Gérôme will send "Amour Dompteur," a little cupid in a cage full of lions, tigers and panthers; the animals admirably painted. Jules Breton's picture I have not seen, but he informs me that it is a very important effort. M. Luminais sends something quite out of his ordinary line of subjects: it is a chorus girl suckling her child while an old fiddler teaches her her part.

The American exhibit at the Salon this year will be important, in spite of the rival attractions of the Universal Exhibition, for which several of the most distinguish-

ed artists have reserved their new works. W. T. Dannat, for instance, will send nothing to the Salon, while at the Universal he will be represented by his "Quatuor" from the Metropolitan Museum, his "Sacristy in Aragon," from Chicago, a portrait and three new pictures painted lately. "Mariposa," an exquisite blond head and bust on a black background; "Un Profil Blond," full-length, life-size figure dressed in red on a red background, and a "study in white," likewise a full-length life-size figure in white against a white background. These six pictures will make a magnificent show. Mr. Dannat's latest productions manifest perfect mastery, a sentiment of feminine elegance, a delicacy of observation and a supreme gift of taste which entitle him to figure among the very small number of truly great contemporary artists.

As regards the other Americans, here are a few notes gathered in visits to the studios before the sending in of the pictures to the Salon: I. Gari Melchers reserves all his work for the Exhibition, to which he will send an immense picture, "Communion Service" in a Dutch church, a splendid piece of materialist painting, wonderful in execution and not to be surpassed by anything that Gervex, Roll or any other French materialist painter can do. Walter Gay likewise reserves everything for the Universal, and sends only a carte-de-visite, a "head of a girl," to the Salon. Ridgway Knight sends to the Salon a picture about a yard high, "Le Soir," and reserves his more important efforts for the Universal. C. S. Reinhart sends to the Salon two marines, studies in delicate tone; F. A. Bridgman, two Algerine subjects, "Women in the Cemetery at Algiers" and a "Bal Chez le Gouverneur," the latter a capital subject, in which Parisian feminine toilettes are contrasted with the burrines and turbans of the Arab guests; Julian Story, a strong and simple picture of Charlotte Corday in prison at the moment when she is about to be led to the scaffold; Charles Sprague Pearce, a small portrait; Charles H. Davis, an afternoon effect, "Lisière de la Forêt de Rambouillet"; George Hitchcock, "Fermières Hollandaises" tying up tulips into bouquets, a charming picture, the work of an artist in the true sense of the term. Edwin Lord Weeks sends "The White Mosque" and "Open Air Restaurant at Lahore." These two pictures are excellent; the "Open Air Restaurant" is a very remarkable piece of work from the point of view of technique and composition, while the "White Mosque" is simply a tour de force; Mr. Weeks may justly hope for a medal on the strength of these two efforts.

The young men will be strongly represented. First of all must be mentioned William L. Dodge, who sends a study of nude flesh in the open air, à la Raphael Collin, called "Water Lilies," and an immense picture about thirty feet long, with figures more than life-size, representing the "Burial of an Indian Chief," a most audacious undertaking for a young man who has scarcely passed his twentieth year. Mr. Dodge is an excellent draughtsman, and his big picture is an Academic work of the very first order, showing remarkable power of composition. "Water Lilies" is a picture of a more poetical and delicate nature. The two together justify me in predicting a brilliant career for their young artist. Robert Reid, who exhibited last year a "Flight into Egypt," which was not wanting in distinction, sends this year a scene on the French coast, "Blessing the Boats," admirably composed and delicately observed. Mr. Reid's picture is a very considerable effort and full of good qualities. George A. Bridgman, not to be confounded with the Orientalist, sends to the Salon, for the first time a strong marine, "A Boy Overboard." Walter Mac Ewen sends "The Sisters," two Dutch girls sitting in a garden, and "Gamins Hollandais," a very amusing picture of flaxen-haired Dutch urchins bareheaded, shod with sabots and shouting as loud as they can in a pearly gray landscape. Lionel Walden's "An Accident at Sea" is a very vigorous picture of a ship laboring in the trough of the sea with the main top-mast going overboard. Childe Hassam's "Autumn" represents a Parisian Boulevard, with its crowds of passers and its rows of trees, just as twilight is creeping on and the lamps are being lighted; this is a very clever rendering of the peculiar gray mist of Paris. Carl Guthertz continues to work a mystico-religious vein, of which he has almost a monopoly; his picture this year represents a virgin soul being carried up to heaven by the angels of death. The title of this picture is "Arcessita ab Angelis," with the *i* long in the first word and the translation: "Called by the Angels," for the benefit of the country cousins.

The American cattle painters will be well represented by William H. Have, Ogden Wood and Henry Bisbing. The latter has an important picture representing a vast expanse of silvery green Dutch meadows beneath a cold blue sky dotted with a few fleecy clouds. In the foreground are cows grazing under the care of a Dutch maiden. For technical skill, delicacy of color, and distinction of vision, Mr. Bisbing's picture is very remarkable; it is the work of an artist.

Henry Bacon's picture, "Egalité," represents the knifeboard of a Parisian omnibus with the passengers in the act of saluting a funeral procession which bars the way. Miss Kate A. Carl sends a pleasing composition, "À la Fontaine," representing a group of Italian models in the Saint Médard quarter at Paris, gathered round the street water tap in the picturesque deshabillé of early morning. This is the most successful work which Miss Carl has yet produced.

Among other American exhibitors at the Salon I may mention A. W. Dow, with two landscapes; H. R. Kenyon, two Venetian scenes; Theodore Earl Butler, two portraits; Eugène Vail, "Mon Homme!" fishing boats arriving in port, and a woman running along the jetty to meet her husband; L. G. Cauldwell, two portraits; Julius Stewart, "Hunt Supper;" M. Wight, portrait of a lady. Many pictures, of course, I have been unable to see for various reasons; these omissions must be repaired after the opening of the Salon exhibition.

Among the sculptors, America will be represented by Messrs. Bush, Brown, Mac Monnies, Paul W. Bartlett, Kitson, Ruckshuhl and S. H. Adams. Mr. Bartlett's envoi is a red Indian dancing with demoniacal wildness. This statue is probably the boldest and the most remarkable study of movement that a modern sculptor has ever attempted; it will certainly win fresh laurels for its very talented author.

The number of pictures and drawings sent to the Salon this year was 7625, exactly the same total as last year.

In the election of the jury, Bonnat headed the list, with 1372 votes; Lefebvre, 1328; Benjamin Constant, 1323; Jean Paul Laurens, 1321; Cormon, 1284; Bouguereau, 1273. Gervex came last but two on the list, which is a sign of the times. Carolus Duran also figures at the tail end of the list.

Mr. F. A. Bridgman has had a three weeks' exhibition of his work at the Cercle de la Rue Volnez, where he covered the walls of the great hall and of the staircase with nearly three hundred studies and pictures, including those by which he will be represented at the Universal Exhibition. To my mind, the best picture of the whole series is a small portrait of Mr. Bridgman, painted with a certain delicacy. As for the studies and the pictures, almost exclusively Oriental subjects, they manifest qualities of facility and ready invention, but otherwise they are rather old-fashioned work, and when judged by the severe standards of the present day, they appear inadequate. Nowadays mere picture-making does not elicit our enthusiasm; a composition that tells a story is not all that we look for; brilliant arrangements of paint can no longer pass muster as "color." Mr. Bridgman has had his due share of success and his series of medals, crowned by the Legion of Honor; he has made for himself a name in the annals of American art; but to judge from his recent work, he has nothing more to tell us; he has reached his full development, and he must now be prepared to listen to the cry of "Place aux Jeunes!"

THEODORE CHILD.

THE accounts of the expenses attending the making and erection of the great ivory and gold statue of Minerva by Phidias at Athens have been discovered on the Acropolis. The price of the materials was about \$100,000. It would further appear that the relative values of gold and silver were about the same as to-day.

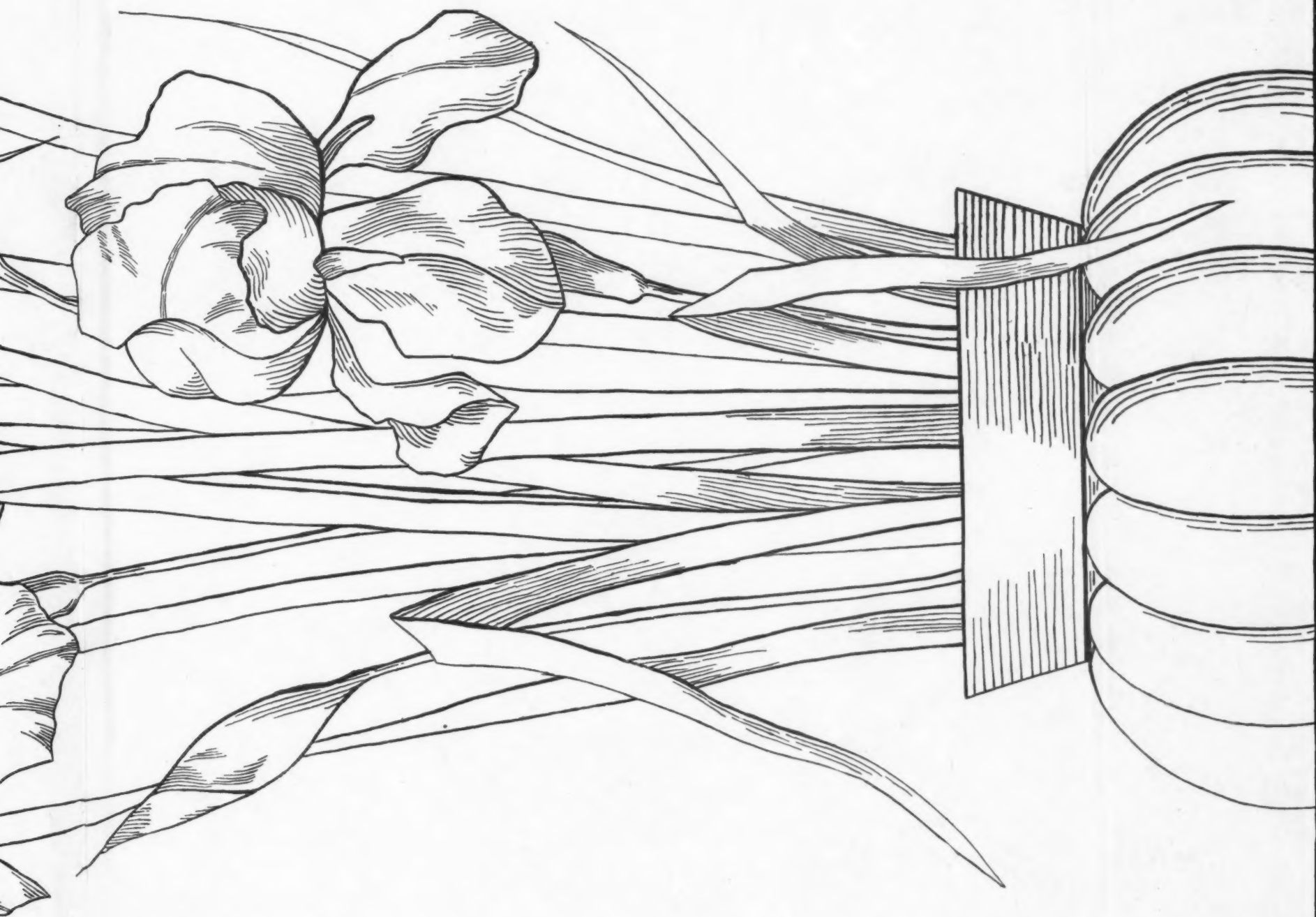
It has been the custom at auction sales of paintings in Paris for the auctioneer to be assisted by an "expert" of recognized ability and honesty. For some time past, auctioneers have put forward whoever they might choose as expert, with the result of lessening public confidence in the character and conduct of their sales. The better known experts have held a meeting to consider this state of affairs, and propose to petition the legislature to pass a law requiring the presence of an authorized expert at each auction sale of pictures or other works of art.

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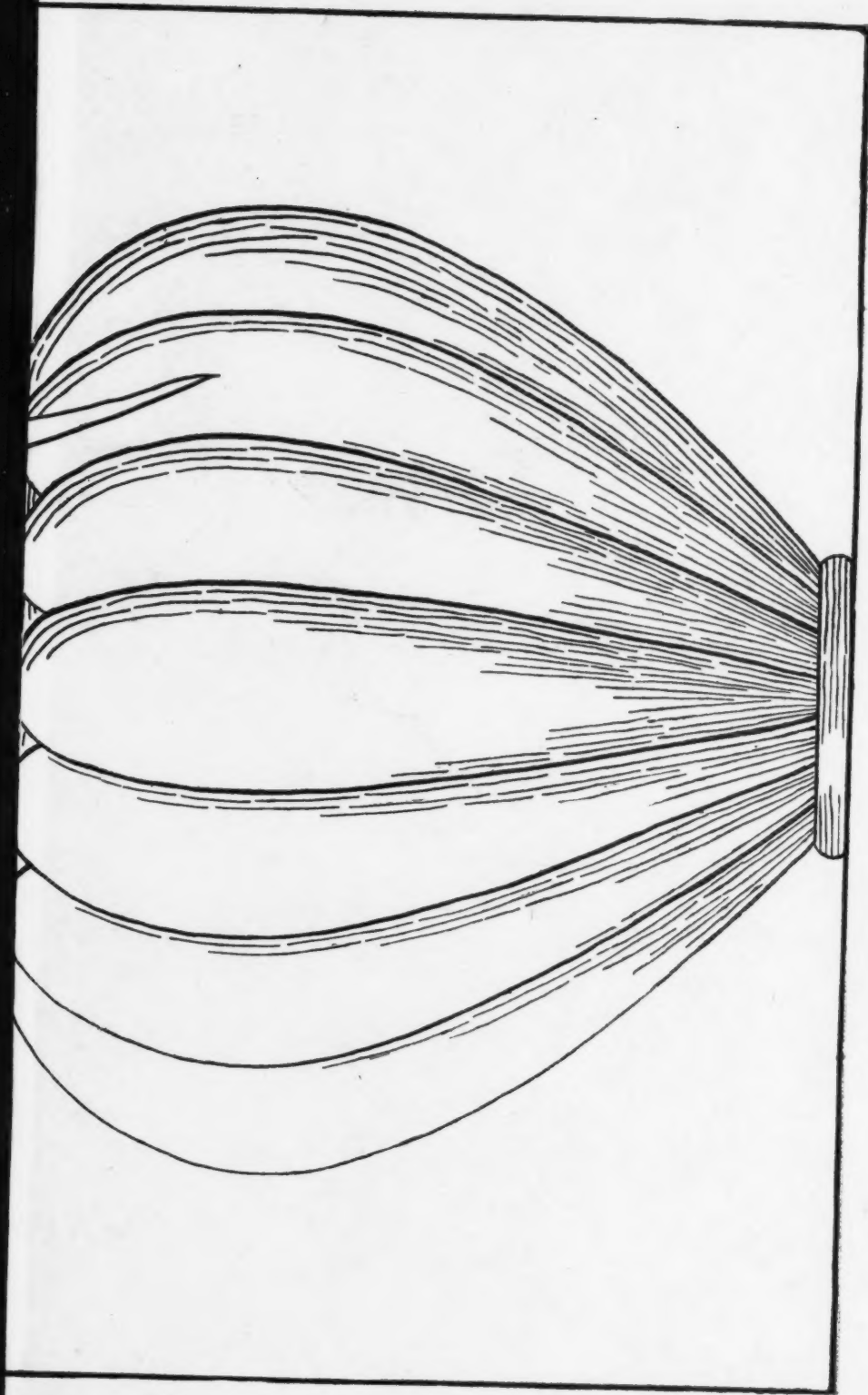


PLATE 748.—IRIS.—DESIGN FOR A PANEL.
(For treatment, see page 143.)

PEN-DRAWING FOR PHOTO-ENGRAVING.

III.



OUR second paper contained a recommendation of the practice of making pen studies of friends in natural positions; but this should be supplemented, if possible, by making full-length studies of figures in action. When the student has friends who are interested in art, the organizing of a sketch class for mutual advancement will be easy. Nearly all of our figure illustrators have at one time or other been members of such organizations. The sketch class at the Art Students' League in New York has been

highly popular with draughtsmen living in that city. I can recall at present the following illustrators, whose work you no doubt know, who might have been seen in sketch class at the League rooms, working side by side with novices and amateurs from 4.30 till 5.30 in the afternoon—Messrs. F. S. Church, St. John Harper, E. W. Kemble, Allan C. Redwood and Rudolph Bunner. The students there took turns in posing; each student posing one hour, with rests every twenty minutes.

The pen is one of the most delightful of instruments with which to make such studies, as it permits both of highly finished work and very effective slight sketching. It is advisable when working for so short a time as

merely an hour to confine yourself to one element of drawing only—that is to say, not to try to get good action, perfect outline, correct light and shade effect of local color and textures at once. This is more than an experienced draughtsman can do in so short a time. The illustration after Jules Claritier will give you an excellent idea of what can be done in the way of suggesting the action of the figure in long, simple lines. This is a superb sketch; the figure is beautifully posed and the lines of the drapery are very graceful. We might note here that in two places the artist has gone farther than mere outline. In order to throw out the figure at the waist and give prominence to the left hand, he has introduced two blots of solid black behind them. Such blacks introduced where shadows are very strong often give a very slight study an appearance of finish, or rather of completeness. Beyond this, Claritier has given us but very slight suggestions of light and shade and less of color; you will see here and there faint indications of what appear to be letters indicating the color of the drapery. A drawing made like this either in pen or pencil (the original of this probably was a crayon study) would be an excellent beginning for a pen sketch; a pencil sketch should never go much further than this.

The Bedouin Woman of Tunis gives us a suggestion of careful outline drawing with the use of solid blacks, on account of which the drawing looks quite complete, though in reality very slight. I shall say more upon this subject farther on, but would point out here that in making a very rapid sketch which you know you have not the time to finish, you may take a brush or a stub pen as soon as you have made your pencil sketch and proceed to put in the darkest shadows in solid or almost solid blacks, giving a certain amount of life and vigor to your work which it would otherwise be without.

Using Jules Claritier's sketch as a specimen of a pencil drawing in preparation for the pen work, or as a pen sketch for mere action, and the Bedouin Woman as an example of careful drawing made in a short time, I would then call the student's attention to the figure illus-

trations by Beraud, Detaille, De Neuville, Worms, Jacquemart and Firmin-Gerard. These have been very carefully selected and are superb specimens of pen-and-ink work. Certainly no book or previous article upon the subject of pen-drawing has contained better examples. They are by the most celebrated French artists of the modern school, men of thorough education who have learned their art under most favorable circumstances.

The illustrations, too, have been selected with special reference to the different kinds of treatment mentioned above. Take the study by Beraud; it may seem at the first glance very slight and careless; but when you consider it as an attempt merely to suggest local color and texture, you will find it highly interesting. Compare the fur of the paletot with the hair, the white skirt with the white cloak of the second figure; see how delicately the shadows are introduced, and yet with what apparent ease. A great deal of this effect of delicacy is due to the contrast with the dark background. I shall devote much of a future paper to this part of the subject. The shadows on the white skirt, cloak and bow about the neck are not the direct engraving of pure black lines, but after the plate is made



BEDOUIN WOMAN OF TUNIS.



A LEAF FROM A SKETCH-BOOK OF EDOUARD DETAILLE.

the lines are gone over with the roulette, as was the case with the portrait of Couture published last month. The instrument has also been used very effectively in the study of the Spanish Dancing Woman, by Worms, where the face, hands and entire skirt have been manipulated upon. The student, however, should not rely upon any such assistance, but should be able to get a gray effect with fine but jet-black lines. A beautiful use of the same can be found in the study after Jacquemart, especially the shadow thrown by the fan upon the face. The group of horses in the Detaillé study, with the Hussar in the foreground, is fully as effective as is that in the one with the Directoire general, where the background has been entirely rouletted. Mr. Abbey, for instance, has never resorted to any such assistance in getting his effects of background. Both the studies by Worms represent a regard for local color, and also show the introduction of finished modelling. Both the face of the Guitar Player and the arms of the Dancing Girl are modelled with great decision. In the study by Jacquemart, the action of the pose was most thought of; but light and shade was further considered, and there is an absence of outline which it is very desirable to imitate in copying it.

We have quite a picture in the Firmin-Girard. The dog in the foreground will give the student a hint as to how the introduction of an extraneous element into a sketch may help to make a picture out of it. This, indeed, is the essence of modern illustrating, though I must say that to me personally it seems somewhat of a fault. I think the compositions of F. O. C. Darley were superior to much of the slight work which now appears under the guise of illustrations. He was much more careful than are illustrators of the present day in composing a figure to have it in every way illustrate the text. There is now a tendency among the young men who are filling the magazines and periodicals with pictures to be quite satisfied if their drawing is artistic, to give little thought as to whether it illustrates the poem or story it is meant to accompany. If the text says, "the young girl and her lover walked down the long path, talking earnestly together," the artist is apt to be content if he can make a vigorous sketch from models of two young people walking down a path, and it does not trouble him much if he has copied the dark hair and eyes of the young lady who posed for him, though in the story the heroine of the episode may be a blonde, or if he has sketched the heavy, thick-set figure of an artist friend who has served as his model, whereas in the novel the author speaks of the lover as being tall and supple.

Be this as it may, the first training of an illustrator should come from the practice of sketching from nature figures just as we see them. The reproduction from the page of the album of Detaillé should be of invaluable assistance to an intelligent student. Note the action of the figure standing near the table; the effect of distance in the figure by the sea-shore; see how the artist has given the private above two right arms; note the character which the curl of hair over the forehead in the head just above him gives an otherwise almost indistinguishable face. The larger studies by this artist and De Neuville reproduced herewith show somewhat more careful drawing. The two by Detaillé, with horses in the background, are to my mind the acme of free pen work; one figure is light, the other dark; in the former, see how the artist has only introduced lines which are necessary to indicate the modelling of the figure, the solidity of the helmet and the local color of the trousers; in the dark one, with what delightful freedom the pen has been used in the lower part of the figure, the hat and feather being almost blots. The character in the face is simply marvellous.

In the Simonetti we have a sketch carried out to a greater extent than those of Detaillé, yet none the less vigorous. There is an airiness about the background which suggests atmosphere admirably, and every pen stroke is that of the master. The picturesqueness of the

One might pause here to warn those who may be desirous of entering into the study of pen-and-ink work before they have properly prepared themselves to draw at all. I should be sorry indeed to lead any one to believe that the reading of these articles would in any measure whatever make him a draughtsman. Drawing must be studied in an entirely different manner. It takes a long while before one can make a correct outline, in good proportion, of the human figure; much longer study is needed before you can discern between the proper values of the colors and shadows; some of this knowledge must be gained before the pen can be used effectively. Though Mr. Ruskin highly approves of the use of the pen in the very first steps in learning to draw, I think the majority of artists consider the charcoal far preferable. And it must be borne in mind that although much might be learned by using the pen, these papers are not prepared with a view to teaching the first principles of drawing.* This much is said apropos of the superb drawing in Fortuny's Idyl, the beauty of the outline and the strength and delicacy of the modelling. Perfect modelling also will be found in the figure by Simonetti, especially in the rounding of the right leg and the foreshortening of the left. ERNEST KNAUFF.

WATER-COLOR PAINTING.

III.

UNLESS stretched, all papers are apt to wrinkle more or less under heavy washes. This stretching is always troublesome, and when one may avoid it, it would be merely a piece of affectation not to do so. For all sizes up to that of one fourth of a sheet of Whatman paper it is easy to procure blocks made up of sheets already stretched. A good choice of papers is obtainable; and, for most out-door work and a great amount of studio work, blocks will be found serviceable. Those intended specially for sketching are provided with covers like a sketch-book, and sometimes also with a pocket for finished sketches. But for large, finished drawings it is preferable, and indeed necessary, to stretch the paper one's self. This may be done on an ordinary drawing-board in several ways. That most often followed is by gluing. The sheet of paper, moistened as already described, is placed, right side up, on the drawing-board. It is best to have it large enough to lap over the edges of the board on all four sides. One of the shorter ends so turned over is strongly glued to the back of the board. The opposite end is kept glued; but, first, it is stretched as much as possible both by pulling and by pressure with the palm of the hand, from the centre out, in all directions. Another loose sheet of paper should be placed under the hand to prevent soiling. The remaining edges are afterward stretched and glued, as quickly as may be, and the sheet so fixed is laid away to dry and become smooth. The corners should be cut out, as previously described. It is well, in moistening, to preserve the edges of the paper from the sponge, by a rule placed over them, for dry paper takes the glue better. Instead of glue, gum-arabic is sometimes used, and even drawing tacks; but a perfectly stretched paper need not be expected by such means. Still, when the sheet of paper is smaller than the drawing-board, glue cannot be used without spoiling the board. For work which can be done on the draughting table, the paper is sometimes fixed merely by weights, a heavy piece of sheet zinc, cut out to the form of the sheet, being the best paper weight to make use of.

For sketching an outline, most water-colorists prefer a rather hard lead-pencil.

* A series of papers on Free Hand Drawing, by Professor Knauff are in preparation for The Art Amateur.



PEN-DRAWING (WITH ROULETTE WORK) BY BERAUD.

background here is due to a great extent to the introduction of zigzag lines going in a contrary direction to the main ones which form the tint. These lines prevent the eye from resting upon a flat surface; they give the effect of movements, and consequently variety. In the reproduction of the etching by Fortuny, similar lines are very perceptible in the background; I know of little line work where movement is so strongly suggested.



DRAWING BY SIMONETTI.

(SEE "PEN-DRAWING FOR PHOTO-ENGRAVING," PAGE 127.)



PEN-DRAWINGS BY DETAILLE AND DE NEUVILLE (THE LOWER MOUNTED FIGURE BY THE LATTER).

THE LOWER RIGHT-HAND ILLUSTRATION SHOWS THE USE OF THE ROULETTE FOR GIVING THE EFFECT OF DISTANCE. (SEE PAGE 127.)

A soft pencil leaves more or less black dust on the paper, which will dirty a very light wash. It is common with artists to remove with bread or rubber all but the faintest

The other rubbers, or "erasers," as they are called, are of no use to the water-colorist, as they completely destroy the surface of the paper. A scrap of white kid leather will serve to make a pencil mark very faint without in the least roughening the paper. It should be thrown away when used, and be replaced by another scrap.

In addition, they used Chinese white, India ink, lamp-black and sepia. It might well be asked, in view of all that chemistry has done for the painter of to-day, how it is that, using so many more or less fugitive or changeable colors, their works have yet lasted so well.

THE TAPESTRY PAINTING DESIGN.

THIS very decorative design after Boucher, on page 135, is well suited for tapestry painting on fine wool canvas. It must, of course, be considerably enlarged for the purpose and afterward carefully transferred, according to the directions clearly given in a previous article. Begin painting by washing in the sky, using indigo very much diluted. About half way down dilute the color still more and then wet the remaining canvas with medium only as far as the horizon line. Now into the medium paint a faint tinge of yellow, and afterward some rose; merge these tints into the blue, and a beautiful delicate glowing sky will be the result.

Next, put in the markings of the features and limbs with sanguine, in two shades. When this preliminary modelling is dry, scrub in thoroughly over the whole of the figures the very faintest tinge of sanguine. While the canvas is still damp, introduce some ponceau on the cheeks for the rosy flush and counteract the red in the shadows with a yellowish green made by mixing indigo and yellow. For the hair, use brown with a little yellow



"IDYLL." REPRODUCTION OF AN ETCHING BY FORTUNY.

(SEE "PEN-DRAWING FOR PHOTO-ENGRAVING," PAGE 127.)

discernible traces of the lead-pencil, even when a hard pencil is used. For very delicate work the silver pencil, so much recommended by Mr. Hamerton, would render such cleaning up unnecessary, as it gives but a very faint gray mark. The surface of the paper would be preserved, by this means, from the rubber, and, silver wearing very slowly, it would not be necessary to sharpen the pencil so often, and one would avoid soiling his fingers with pencil dust.

But the beginner, if he is as careful to get a correct design as he ought to be, will have to use some sort of eraser, at any rate, and will find a good Faber pencil just the thing for him. These pencils are graded as follows: B B, very soft; B, soft; H B, hard and black; F, medium; H, hard; H H; H H H and so on, of increasing degrees of hardness; the hardest quality, marked H H H H H H, being used mostly in drawing on wood or on metal for engravers. The patent pencils with movable leads are found by most artists more troublesome than the older style of pencils in cedar wood. In pointing either sort a piece of emery paper used; but a penknife that contains a small rasp is better and more convenient.

If a false line is very lightly marked and will not interfere with the effect of the finished drawing, it is better to leave it and not run the risk of roughening the surface of the paper by erasing it. But, as we have said, it will often be necessary for a beginner to rub out his false lines. Fresh pith of bread, rolled up into a little ball, is perhaps the best thing to use; but it is inconvenient, and, if much used, is apt to make the paper greasy, when it will refuse to take the wash. Natural rubber is very good; but it must be kept clean by clipping off the side that has been used, otherwise it will dirty the paper rather than clean it.

men, like Delacroix and Isabey, used quite a different set of colors from that most employed to-day. Some of their colors are, in fact, obsolete. We give the following list for the benefit of those who may admire their warm and low-toned coloration, and may wish to know how it was obtained. They used six yellows: gall-stone, Indian yellow and gamboge, all three transparent, but not very permanent; and yellow ochre, Naples yellow and chrome yellow, opaque, and the last two not permanent. They had six reds: Chinese vermilion, brown red, burnt Sienna, chicory, carmine and lake, the last two not permanent. Three blues, of which ultramarine only is permanent. The others were Prussian blue and indigo.

THE following directions are given by "Kappa" for the treatment of the Painted Trillium design for a Cake Plate given in the supplement this month: For the stamens use greenish yellow. For the pistils, and also for the petals, leave the white of the china, using purple No. 2 for the veining, outlining and deep centre marks of each petal. Use a little brown green with apple green for the light green stalks, adding more brown green for the leaves. Outline with brown green. Use gold and brown green for the circle in centre. The handles may be simply gilded or decorated to match this circle. Tint the background with celadon or with any other greenish or bluish tint that may be preferred.

IT is evident, from an examination of their works, that the old English water-colorists and French-



SKETCH. PRINCIPALLY FOR LINES OF DRAPERY. BY JULES CLARITIER.

(SEE "PEN-DRAWING FOR PHOTO-ENGRAVING," PAGE 127.)

added for the shadows. When these are dry, wash over all a tint of yellow, with a touch of ponceau in it; this gives a tawny golden shade. When the hair is dry, sharpen it up where necessary with the shadow color.

Shade the dolphins with gray; then wash over them some medium, and into this paint some delicate pure colors to give them an opalescent appearance.

The Cupid's wings may be shaded with gray. Introduce here and there a touch of color to brighten them. Make the scarf turquoise blue; it will come well against the sunset sky. Use ultramarine and green mixed for the local color, for the shadows; add to these some sanguine and yellow. For the shadows in the waves mix green, yellow and cochineal; this gives a beautiful gray green. In the darker parts add a little sanguine; leave the white canvas to do duty for the high lights. Use Grénié's dyes and medium. When the work is finished have it properly steamed, to fix the colors and give them the soft look peculiar to woven tapestries.

BURNISH GOLD AND COLORED BRONZES.

THE use of burnish gold on china is very simple if you content yourself with buying Cooley's prepared gold. It goes by the name of Roman gold, and comes ready mixed for use put up in card boxes at one dollar each, which can be sent by mail. This is a good gold, but not, to my thinking, the best. If you wish to use Cooley's gold, buy a box of it, and, using a horn or ivory palette knife, transfer either the whole or part of it to a slab of ground glass of suitable size for a palette. To half the dollar's worth of gold I should add about two drops of Cooley's tinting and painting oil (an excellent article) or two drops of La Croix's fat oil of turpentine. Then moisten the horn palette knife rather freely with spirits of turpentine and grind the gold and the fat oil together for a moment, when it is ready for use. The consistency of the gold, with this amount of turpentine

An excellent way to keep gold is to get it in good working order, thoroughly mixed, and then to transfer it (dipping and scraping it up with the palette knife) to a small, wide-mouthed bottle or jar about an inch high,



PEN-DRAWING (WITH ROULETTE WORK) BY JULES WORMS.

(SEE "PEN-DRAWING FOR PHOTO-ENGRAVING," PAGE 127.)

having a cover that will tightly screw on. In this the gold is perfectly free from dust and will keep for a long time in just the right consistency for immediate use. If it has grown thick and pasty from long keeping, treat it as before suggested, but be careful not to add too much of the fat oil.

In laying gold upon the china use a perfectly clean dry brush. It is well to keep one brush for the exclusive use of gold. In that case never clean the gold out of the brush. The gold will dry of course, and make the gold feel stiff, but as soon as you begin to use it again the stiffness will vanish. You will avoid the waste of gold by this means; but if it becomes necessary to use that same brush for colors, wash the gold from it in a cup containing clean turpentine and leave the cup for a while, when you will notice that the gold has all settled to the bottom. You can then pour off the turpentine and add that gold to the rest. A palette that has been used for grinding gold can be cleaned in a similar way, and no gold will be wasted. A shallow saucer or butter plate might be better to use than a cup.

In applying gold to the china it *must* be used thick; but the thickness of the coat, beyond a certain point, does not increase the richness of the work and only wastes the gold. The consistency of the coat laid on should be something like that of a very thick solid tint in colors, but this effect (in color) would not usually be attained by one application of the brush. Gold can of course be applied in a variety of ways over plain white china and over color, but (unless sometimes in the case of gouache colors) it must never be used over color until the color has been once fired.

If you wish to run thread lines on narrow bands round the edges of plates or other dishes, and have not the aid of a gilding wheel, you can do it very well by filling the side (not the point) of a brush with gold—then hold the brush in your right hand directly against the edge to be gilded, and with your left hand make the plate slowly and steadily revolve against the brush. When the gold gives out fill the side of your brush again, begin where the line began to weaken, and make

your work look like one continuous line, uniform in texture and size. You can do this well either with gold or color after a little practice.

In putting on ornamental lines of gold treat the gold just as you would color, but be careful always about its consistency. Gold may be prettily applied with a small fitch hair stippler, say No. 4 or 3. These brushes are flat on the end (unless you order the kind cut on a deer-foot slant, which are nice for regular tinting brushes), and are used to dabble on either gold or color, giving a pretty clouded effect, the brush being dipped into the gold and then dabbed over the surface of the china.

On the necks of vases it is pretty to treat the china in this way, first with color, and after that is fired with gold dabbed over the color. Using either gold or color, make the tone decided at the top of the vase and lower down let it melt very softly into the plain white tint of the china.

There is no objection to putting only a trifling quantity of gold on to the white china or over color, when you wish to produce a cloudy, fleecy effect with this decoration, but the consistency of the gold must never be too weak, the gold in your brush must never become so weak that it is simply a dark colored mixture of fat oil and turpentine. On the other hand, you must not plaster the gold on to the china so thickly as to produce an appearance of harshness. Get the proper consistency in first mixing your gold and then keep the gold in good condition in a tight bottle.

When gold comes out of the kiln it looks like a dull yellow paste. A glass brush for scouring gold is used to brighten it, and it is then called "matt gold." If you wish it to glisten brightly use an agate burnisher. Scrape or rub this over the surface of the gold till it is perfectly bright. Gold fires at the same heat with fluxed carmine. It can be burned out by over-firing, and if under-fired, it will rub off when scoured or burnished. If you prefer to mix gold for yourself, you can



PEN-DRAWING (WITHOUT ROULETTE WORK) BY JACQUEMART.

(SEE "PEN-DRAWING FOR PHOTO-ENGRAVING," PAGE 127.)

and fat oil included, should resemble that of ordinary molasses, not very thin nor very thick. Of the two faults, having it thick is less objectionable than thinning it with the turpentine too much.



PEN-DRAWING (WITH ROULETTE WORK) BY JULES WORMS.

(SEE "PEN-DRAWING FOR PHOTO-ENGRAVING," PAGE 127.)

buy burnish gold in powder of any dealer you choose, but be careful in your selection.

The following is the formula of a professional decorator whose gold is beautiful: grind one penny-

weight burnish gold powder (\$1.25 is charged for this quantity by Marsching) on a ground glass palette with a small quantity of turpentine, until the grittiness of the gold seems to have disappeared, then add sixteen grains, by weight, of La Croix's fat oil of turpentine. After this use as much turpentine as is agreeable, a few drops at a time, and grind and grind and grind until the mass thickens and becomes as smooth as velvet. At first the dollar's worth of powder will seem to have vanished out of sight. The mixture looks very thin and inconsiderable, but as you continue to grind, it thickens and gains the proper substance. Gold can be ground a full hour to advantage, but the smoothness and texture of the mass may be your guide. Finally, when all seems right and in the condition first described, bottle it for use.

E. E. HALL.

THE BOUCHER DESIGN ON CHINA.

THE Boucher design of Cupids and Dolphins (page 135) is very suitable for executing in the Dresden colors. It can be painted exactly the size given on a panel and framed, or it can be used for a plaque by adding a little more sea and sky. It would also look exceedingly well on a large vase if framed in with Renaissance scroll work.

The Dresden colors required will be ivory yellow, Pompadour red, Brunswick black, blue green, dark blue, chestnut brown, yellow brown and light gray. Wipe the china first with turpentine; then transfer the design very delicately; afterward go over the whole outline of the figures and marking of the features with a faint shade of Pompadour red. Lay in a pale flat wash of yellow brown for the golden hair and shade with chestnut brown. Mix blue green, dark blue and Brunswick black for the sky; add some tinting oil and blend the tint with a pouncer. Make the scarf yellow. For this put on a flat wash of ivory yellow; shade it with gray and yellow brown. Lay in the wings with gray; also the dolphins. The shadows for the water are a gray green; make this color with black, ivory yellow and blue, introducing a very little yellow brown here and there to give the shadows warmth.

For the flesh, mix Pompadour red with a very little ivory yellow. Add some fat oil and a little tinting oil. Lay on a flat tint with a brush specially reserved for flesh painting; blend the tint with a proper stippling

brush until quite smooth. Make a shadow color by adding blue green and yellow brown to the flesh tints already mixed. Lay in the shadows while the tint is still wet; blend them with the stippler. Be very careful that the whole of the design is secured before the first firing, but see that the coloring be not too strong, as allowance must be made for properly working up to a high degree of finish before the final firing. The design must be carefully and tenderly worked up in every part with the colors already indicated. If in any part the coloring becomes too heavy, remove or lighten it with a needle point. High lights can be recovered in this way. The finishing up must be effected with a very fine brush, much in the same manner as for miniature painting on ivory. Two firings should suffice, but a third will do no harm if needed.

Amateur Photographer.

TALKS WITH BEGINNERS.

IV.—COMPOSITION.

In this paper I propose to take the beginner out into the fields, and by real work with the camera give him an insight into the applications of the principles laid down in the preceding article. My notebook of last season will furnish the details of the expedition, since it contains a systematic record of each day's work. And here let me strongly advise my readers to provide themselves with a notebook in which to note down the leading conditions under which each picture was taken, such as the date, time of day, atmospheric conditions, position of sun, size of stop, and exposure. Let all these items be entered on each left-hand page, leaving its companion for condensed notes of any striking incidents in the outing. The mathematical entries will form a guide to development, and the notes will serve to refresh the memory if, later on, you wish to write up an illustrated account of the trip, or prepare a graphic description of it to accompany a set of lantern slides with which to entertain a party of friends.

Such a notebook need not be over bulky. Mine is six inches long and three wide, bound up like a check-book, and its value can hardly be overestimated. Were it not for the record contained in mine, it would be impossible for me to give the readers of *The Art Amateur* an accurate, and, I trust, not uninteresting account of an outing with the camera which yielded me a few really choice negatives. This by way of preamble. Now for our subject.

Good composition is as essential to a pleasing picture as it is to good literary work. In both faulty composition mars the effect. Every one knows that fitting composition in writing means the careful choice of words suited to the temper of the work and their arrangement into easily flowing sentences. The principle of pictorial composition is the same. It has no other aim than aid in the production of a pleasing picture. It may be defined as the selection, arrangement and combination of natural objects in such wise as to give a pleasing presentation of forms and gradations; to tell plainly the story of the picture, and to embody its sentiment. Unity, harmony and expression are the three essentials in all good pictorial work, whether done with pencil, brush, or camera. When the worker with the camera can secure these in his views his pictures will have something other than a merely topographical value—they will be pictorially pleasing. Varying conditions demand different treatment. The methods best adapted for the photographic treatment of quiet inland views are the best for work along the seashore. To each its own method, which must be learned by much practice and patient work. Our trip to-day shall be along a brook which flows through a pleasant countryside, and is rich in pictorial beauty of a quiet sort. The day is very nearly perfect for our work. There is no wind to disturb the foliage, and white clouds are floating lazily across the sky, giving much better conditions of light than can be had under a clear sky. We had a refreshing shower yesterday, and all nature is bright and cheerful. An early start and a short walk along a pleasant country road brings us to the brook by nine o'clock, while the cast shadows are still strongly accented. Always avoid working in the glare of the noonday sun.

Our first picture shall be the old bridge, which has carried many generations of farmers safely over the brook on their way to the sleepy country hamlet we have just left. The bridge is not one of those spick and span iron affairs, but a genuine country wooden affair, built of wood, its boarded sides weather-stained by storm and tempest, with here and there a board fallen off, to bear witness to the ravages of time and the placid indifference of the country folk to merely utilitarian repairs. So long has the bridge been built, that stately trees have grown up at either end, and their overarching branches meeting overhead form a grateful shade where the farmer loves to rest his tired horse, and perhaps himself enjoy the charming outlook. Beneath the bridge a quiet pool duplicates the view above, and adds the beauty of reflections to our picture. We set up our camera just below the bridge, and a little to one side, in order to get it in perspective, and show a bit of the old stone wall and the travel-worn road. That clump of flowering weeds on the left, sharply defined against the water of the pool, will brighten up our foreground. A medium-sized stop and a sharp focus on the bridge will make us ready to insert the plate. The ground glass now shows a pleasing view. The bridge framed in by arching trees, the brook winding in and out of the field of vision, and the road running out into the distance—these are the accessories from which we hope to make a picture. It is a pity that we cannot hope to do equal justice to the view and the lovely clouds, but we may be able to do something by exposing two plates, one for the bridge, the other for the sky, and, later on, resort to double printing. Our plates are slow, and we will give three or four seconds' exposure for the bridge. For our cloud negative we will insert the smallest stop, and the exposure shall be as brief as we can make it by hand. If all goes well in development, we are reasonably sure of a picture of which we need not be ashamed.

But our brook has yet other treasures in store for us. Just below the bridge it leaves the open and enters the timber. Just here is a quiet pool, the home of the water-lily, overhung with trees. Near its lower end a row of stepping-stones stretches across, and we will place our camera to include these and a bit of the quick water below them, letting it run out of the picture on the right. The general lines of the composition are the same as in the picture of the bridge, but the effect is widely different. As this view is brightly illuminated and has a large preponderance of sky and water, we will use one of the quick plates we brought with us for just such an emergency and expose with the shutter; in this way we shall probably save our clouds without sacrificing the view too greatly. Shouldering our traps, we continue our walk along the brook, following the path which the cattle have made to and from the pasture below.

At almost every step we find a view well worth the taking, and we promise ourselves many a future trip to secure them all, and so have a pictorial story of the brook. Now, however, we pass them by with a mental note of their future availability, nor stop to take a view until the path, crossing the brook, reveals a bit so beautiful in every way that we feel that we shall not find its equal in all the countryside. Here the brook is all but checked in its course by a huge flat rock whose surface is now covered with a profusion of flowering woodland plants which it needs but a glance to see make up a perfect bit of foreground. Above, the brook widens out for a space, then narrows again, and so winds away from sight. On the left stands a giant pine clearly outlined against the sky, its gnarled trunk and broken branches making it a striking object. On the other side white-stemmed birches brighten up the scene, and in the extreme distance the sunlight falls tenderly on a bit of hillside pasture where a few cows are grazing.

The camera is set up and the picture is arranged upright in order to do full justice to the old pine, not an inch of whose stately height we can afford to lose. The foreground is sharpened by drawing out the swing-back; a medium stop, a slow plate and an exposure of five seconds secures a negative which, after development, proves to be all we had hoped for.

The sun is now getting too high for good work, and our three exposures, unless badly bungled in development, will amply repay us for our morning's work.

W. H. B.

THE *Pall Mall Gazette* affirms that a process of reproducing lithographic, topographic steel and copper-plate pictures in twenty minutes has been discovered.



PEN-DRAWING BY FIRMIN GIRARD.

(SEE "PEN-DRAWING FOR PHOTO-ENGRAVING," PAGE 127.)

THE PHOTO-ZINC AND PHOTO-ENGRAVING PROCESSES.

IV.—INTAGLIO PLATES.

WHILE much more might be written concerning the practical working of the relief-etching processes described in former articles, all the details necessary to enable a careful workman to work the processes successfully have been given. Many little "wrinkles," unimportant in themselves, but contributing to the perfection of the results, will suggest themselves to the experimenter. All that can well be done in a series of written articles is to lay down general principles and to explain their applications. Skill and certainty in manipulation can be gained only by constant practice.

We come next to the application of photography to the production of intaglio plates—that is, those in which the ink is held in cavities or furrows etched into the plate, a process commonly known as copper-plate engraving, copper being the metal most in use. The capabilities of the process are shown in the high grade photogravures in which the highest reach of photo-engraving seems to have been attained.

The best general description of the process is the following by Mr. Ernest Edwards, which is quoted as a general introduction to the subject.

"A good photographic negative," writes Mr. Edwards, "is the first essential. It must be fully timed, crisp, reasonably sharp, and, above all things, pictorial and well composed, both as regards lines as well as light and shade. Those negatives produce the best photogravures which depend rather on a pleasing arrangement of light and shade, or composition, than on any special beauty of sharpness or definition. . . . From the negative a positive on glass is made, either on collodion, on a gelatine dry plate, or on carbon. From the transparency a picture is printed on a sheet of gelatine made sensitive to light with a bichromate. This final gelatine picture is attached to a polished copper plate, on which has been previously prepared an aquatint ground or grain. The gelatine picture having been washed in water to remove the unaltered bichromate so as to prevent the further action of light, is dried. The back of the plate is varnished with asphalt varnish, to prevent the action of the etching fluid elsewhere than on the picture, and the plate is then placed in the etching bath. The action of the bath commences first where the gelatine has not been affected by light. In those parts the gelatine is still soluble and therefore absorbent of water, and, therefore, of the etching fluid, and the gelatine picture on the copper having been made from a positive, those parts where the etching is the strongest are the shadows or darks of the picture. On the other hand, the lights are protected from the action of the acid, the gelatine covering them having been waterproofed by light while the half tones being partly waterproofed are partly protected. Thus the action of the acid goes on in regular succession till all the gradations of the photograph are obtained, the aquatint grain under the gelatine and on the surface of the copper all the time preserving and protecting the minute points necessary to give the plate its ink-holding capacity. Almost everything depends on the skill and judgment of the operator at this stage of the process. A mistake made now cannot be rectified subsequently, and a mistake now is very easily and quickly made. When the etching is judged to be complete, the plate is washed in water thoroughly and the gelatine removed. It is now ready for proving. The proof print decides whether the plate is good or bad. If good it is taken in hand by the finisher, who must always be an artist. A great deal may be done to the plate at this stage in the way of correction and alteration, and a very great deal may be done to assist in giving the plate the proper values of the original. The finisher works with all the usual tools of the engraver, such as gravers, burnishers, roulettes, etc., but a special aptitude and skill is required."

As will be seen from this description the varying depths of the etching are obtained mechanically according to the degree of the insolubility of the bichromatized gelatine film.

Before entering upon the description of the methods by which the sensitive film is made, it is necessary to give detailed instructions concerning the best methods of producing the transparent positive which is the foundation of the process.

These positives may be made by contact printing if the plate is to be of the same size as the original nega-

tive, or in the camera, if an enlarged or reduced copy is desired. Any of the numerous well-known methods of making transparencies may be employed, according to the preferences of the operator.

Any of the slow transparency dry plates in the market can be made to yield good results if the instructions sent out with the different makes are intelligently followed.

Perhaps no process is better suited to all the requirements than the carbon process, the materials for which may be obtained of most large dealers. The tissue prepared especially for making lantern slides is the best to use, its color being a dense, warm black. It may be had either sensitized or unsensitized. The former retains its good qualities for some weeks, if kept in a cool, dry place and protected from the action of light. The unsensitized tissue will keep almost indefinitely. The method of sensitizing is as follows: A solution of bichromate of potash is made by dissolving one part of the salt in twenty to thirty parts of water. This is poured into a clean tin tray, and the tissue immersed, face downward, until it becomes perfectly pliable, all air bells being removed. As soon as the tissue lies perfectly flat, it is laid, face down, on a piece of glass previously moistened with the sensitizer. The back of the tissue is covered with a piece of rubber cloth and all excess of solution is removed with a squeegee. The tissue is then hung up to dry in a dark, well-ventilated closet. The ventilation of the closet should be such that the tissue will dry in from eight to twelve hours. The drying may be hastened by immersing the tissue in alcohol for a few minutes.

The glass plates which are to form the final support of the transparency are prepared by coating them with gelatine, one ounce; water, ten ounces; chrome alum, ten grains. This is flowed evenly over the plates, which are then reared up to dry. As these prepared plates keep any length of time, a stock of them may be prepared in advance.

Printing.—A thin black mask must be placed over the negative with an opening somewhat smaller than the plate and including as much of the picture as may be wanted. The printing is done in the common pressure frame and the time of exposure is a trifle longer than would be necessary with albumen paper.

When the printing is judged to be sufficient the tissue is removed from the frame and immersed face down in a dish of cold water. As soon as it lies flat, one of the prepared glasses is slipped into the dish under the tissue (if the printing was done under a reversed negative), the two are drawn from the dish together, and the squeegee applied to the back until all air bells are removed. As many as are printed are treated in a similar manner and placed on top of each other to keep the tissue flat. The one first squeegeed is developed first by placing it in water warmed to about ninety degrees Fahrenheit. The paper backing soon begins to come away and a dark slimy mass is seen on the plate. By gently rocking the tray the soluble portions are removed, leaving the insoluble portions forming the picture attached to the glass plate.

If the positive seems too light, deficient in half tone, and without depth in the shadows, it is an indication of under-exposure; if over-exposed, the picture will be dark and indistinct, and the gelatine will be difficult to dissolve away; in this case the temperature of the water must be increased. The remedy for under-exposure, so far as there is any remedy, is to decrease the temperature of the water.

When development is complete the plate is immersed for five minutes in a one to forty solution of alum. The plate is then well washed and dried. If the printing was done under an ordinary unreversed negative, the above method of single transfer will give a reversed positive which will give etched plates from which only reversed prints can be struck. In order to obtain an unreversed positive from an ordinary negative recourse must be had to the method of double transfer. For this purpose a piece of double transfer paper is coated with a solution of wax in turpentine, the solution being applied with a piece of flannel and polished with another. The printed tissue is transferred to this temporary support as described above, and after remaining under pressure for a few moments the development is proceeded with.

After development, the glass plate and the tissue on its temporary support are immersed in a warm five-grain gelatine solution. The two are removed from the solution together, and squeegeed into contact, all excess of gelatine being removed with a sponge moistened with warm water. They are then dried under pressure be-

tween blotters. When quite dry the paper support is stripped off, leaving the carbon transparency on its final support.

Should the positives not be sufficiently vigorous they may be intensified in a bath of proto-sulphate of iron and gallic acid. They may also be toned in a solution of permanganate of potash.

Excellent positives in every way suitable for the photogravure process can also be made by the tannin and wet collodion processes, for details of which the experimenter is referred to any of the works on photography. Burbank's Printing Methods will be found satisfactory.

A highly polished copper plate is cleaned with a little whiting and alcohol and washed in water until all greasiness has disappeared. It is then wiped carefully with a clean dry cloth and coated with any of the sensitizing mixtures given under the relief etching processes. Exposure and development are the same as before. After development the plate is examined, and any alterations and additions are made by means of transfer ink thinned down with turpentine and applied with a sable brush, or by means of an etching needle or scraper. Of course it is understood that the etching needle will make a black line in the proof and the ink a white mark.

The plate is etched in a bath made by adding ten ounces of water to two ounces of a saturated solution of perchloride of iron. A porcelain dish is the best, and the etching should be continued for fifteen or twenty minutes, the tray being constantly rocked. The plate is then washed under a tap, being gently rubbed with a pledget of cotton wool, and after drying and slightly warming it is rolled up with a smooth rubber roller charged with the following ink:

Beeswax.....	1/2 ounce.
Resin.....	1 "
Shoemaker's wax.....	1 "
Litho black printing ink.....	2 ounces.

These are melted together, and when cooled the mixture is thinned with turpentine to the consistency of soft soap.

The plate is warmed and rolled up to close up the high lights and half tones, leaving only the deepest portions bare. The plate is again etched for five minutes, washed, and the resist removed by means of turpentine. A proof is now taken in the press, and if deeper etching is necessary the above operations are repeated.

This method is best adapted for the production of engraved plates of subjects in line by means of bitumen.

For half-tone plates by means of gelatine a different method must be adopted, as will be described in the following article.

W. H. BURBANK.

PHOTO-CHLORIDE PAPER

PAPER coated with a chloride of silver emulsion has certain advantages over one in which the sensitive film is formed by a bromide emulsion. The former paper allows greater latitude of exposure and a wider range of tones. Such a paper is now in the market under the name of "Howard Photo-Chloride Paper," which is capable of giving magnificent results, in no wise inferior to those obtained with bromide paper and with greater certainty.

The method of manipulating this paper does not differ materially from that recommended for bromide paper. The developer is the same, and the same care must be used to prevent the yellowing of the paper from iron deposit.

Owing to its slowness, the chloride paper is well suited to contact printing by diffused daylight, the exposures ranging from ten to sixty seconds, and even longer, according to circumstances.

Fine sepia tones are easily obtained by giving a full exposure and using bromide of potassium pretty freely in the developer.

I am very apt to start development with old developer, and when the detail is well out, fresh developer is poured on. This method is slow but safe, and the tone of prints so developed is better than that of prints which have had a quick, strong development.

For the preliminary soaking before development, I use the dilute acid clearing solution; this prevents the iron from discoloring the paper, even under prolonged development.

Those who wish to try this new paper will find the detailed directions sent out with it all that is necessary to enable them to do good work.

W. H. B.



CENTRES FOR A SET OF MUSICAL PLATES IN THE STYLE OF THE OLD ROUEN "ARIA" PLATE GIVEN IN THE SUPPLEMENT.

LETTERS TO A YOUNG LADY WHO ASKS IF SHE CAN LEARN CHINA PAINTING.

V.

THE gray tones of the white flowers fired deeper than you expected? I hardly know what to say about that. As a rule they fire out too much. Perhaps you painted them too heavily; dark green No. 7 does not lose much in firing, and you may have used a good deal of it. Are you sure you mixed gray No. 6 and apple green, and a touch of mixing yellow with it? Four colors seem a good many to use to get a shadow tint, but for white flowers it is hard to dispense with any one of them. Put them together (with your brush) in greater and less proportions, and experiment on a clean plate or palette. If you use too much of the green, do you not see the tone will be cold as well as dark? Too much gray will make it muddy, too much yellow too green again. If you are fortunate enough to have a white flower before you, that will be of great assistance to you in deciding. But always remember that china painting must not be judged by oils or water-colors. Being subjected to fire, all colors lose somewhat in strength of tone. Therefore paint even white shadows deeper.

On the other hand, you may have covered the white china in the flower design too much with shadow. White flowers, after all, do not require much shading, and the high lights should be conspicuous and broad. This may have been your only difficulty. You should depend largely upon the outline for the shape of white flowers, and also upon the dark greens between and behind them. Sometimes white flowers are completely cut out by the background of leaves. If the arrangement of these is good the flowers will look well, and very little shading is required; also a faint tinting of carnation on the edges of the petals tends to emphasize the flowers very charmingly. This is true of the dogwood blossom, the apple blossom, rhododendron, and marsh-mallow.

There is a good deal of difference in opinion among teachers about the colors to be used for pink flowers. When I first began to paint in mineral colors, I used carmine No. 1 (a color not included in your list). Upon the palette it looks purple; painted very thinly upon

the china and fired properly it is a delicate rose color; painted thickly and fired too much it is an ugly blue purple; fired too little it is a dull brown.

It is evident that it requires the most delicate manipulation and nice judgment in firing. This very color is used by most decorators as a test for the heat of the kiln. When the temperature of the kiln is quite right for carmine No. 1, all other colors will fire in proper proportion. In amateur kilns, pieces of china painted in carmine are generally placed near the bottom, and thus receive the hardest or strongest firing; but sometimes this strong fire is too much, and alas! for the poor amateur, the "couleur de rose" is a blue purple. To guard against these accidents, which occur so often that they really seem the rule rather than the exception, amateurs are using carnation No. 1 instead of the carmine. It is true the tone after firing is not quite the same, but if the carnation is used with great delicacy, the result, to say the least, is never disappointing. The delicate carnation is indeed a warm pink, with no trace of purple in its composition. This can be shaded with dark green No. 7, and a little more weight of carnation added in the deepest tones. It can also be shaded with violet of iron, and this last-named color used alone in the shadow flowers behind those more prominent in the foreground. If, however, you wish to use only those colors in your box, you can secure good enough effects with carnation No. 1 and dark green No. 7. Outline all red flowers or pink flowers with deep red brown.

Red flowers, such as poppies, cardinal flower, salvia, pinks, phlox, etc., can be painted with carnation, shaded with deep red brown and black. If you wish anything brighter, use capucine red. Coral red is a treacherous color; it cannot be mixed with any other color; it must not touch any other, and it must have but one firing. For distinctly red flowers, the carnation should be used much thicker than for pink ones. If in time you should come to fire your own work, remember that the reds are the first to fire out, properly, therefore should be placed near the top of the kiln.

You see in all this discipline of china painting I am endeavoring step by step to educate you to the point of firing your own china. L. STEELE KELLOGG.

A SET OF MUSICAL PLATES.

THE charming old Rouen plate reproduced in the supplement pages this month is of the kind which in France two centuries ago went by the name of "Aria" plates. It suggests the idea of a similar decoration for a modern set which would be an agreeable novelty for a "tea" or "musicale." Using the same border and top and bottom decoration, the six musical extracts we give, on a reduced scale, from "Pinafore" and "The Mikado," may be introduced, or, to suit the preference of the hostess, any similar "arias" may be substituted. It is not necessary, of course, to follow the rather sombre scheme of coloring characteristic of "old Rouen"—namely, shaded blue on a creamy white ground. Let the ground be rich dark blue, for which use Victoria blue. The flowers and leaves on this ground may be white, shaded and outlined with gold. For the five cartouches, ornamented with sprays of flowers, leave the white china for a background; outline their forms with gold and shade and outline the sprays on them with red brown. Shade with the hatching strokes indicated as far as possible. Write the word Aria in gold; shade and outline the sprays on both sides and the design beneath the music also with red brown. Use the same color for the music and the words. The outer rim should be of solid gold, and although it would necessarily cost a little more, it would be better to have this done for you, as it is difficult to keep a plain narrow edge sufficiently even and solid. The china must be of good quality, as it forms the ground not only for the cartouches but the centre of the plates.

UNFLUXED GOLD is used only with the matt or gouache colors. Beautiful effects on vases and other decorative pieces can be produced with combinations of matt colors, unfluxed gold, bronzes and lustres. Such may be found on the Royal Worcester and Dresden wares, and in this country on the Willets ware. This gold is prepared and mixed on the palette just like the fluxed gold. It can be laid over the color for the first firing, which is an advantage in decorative pieces, as the cost of firing large vases is considerable.



CENTRES FOR A SET OF MUSICAL PLATES IN THE STYLE OF THE OLD ROUEN "ARIA" PLATE GIVEN IN THE SUPPLEMENT.



TAPESTRY PAINTING DESIGN, AFTER BOUCHER. FOR TREATMENT, SEE PAGES 130 AND 132.

THE HOUSE

HOME DECORATION AND FURNITURE.

X.

SO much has been said and written about the present fashion for decorative art that one almost takes it for granted that the love for household beauty is a mere passing whim that will soon be forgotten. I much prefer to believe that the period of apathy and indifference was simply an incident in the history of art. That public taste is variable and inconstant is undoubtedly true; but the appreciation of beauty of form and color once awakened cannot be put aside. The great temptation now is to over-decorate. Even in a house of many rooms of ample size one can easily produce the effect of overcrowding, while in the small

apartments so common in large cities it is very difficult to avoid it.

It seems as if the decorator suffered from an "embarras des richesses." The temptation to use all the devices at hand is often too strong to be withstood, and accordingly panelled wainscots, carved pilasters, wooden

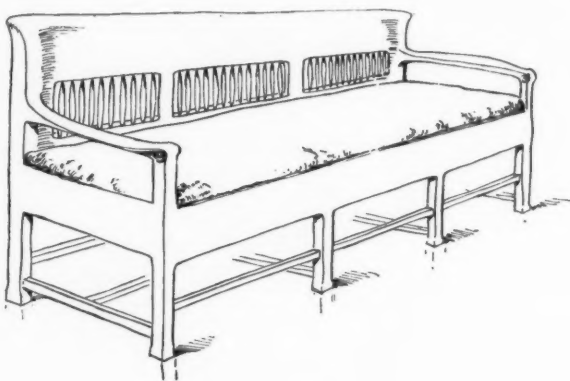
ceilings with heavy transverse rafters, tapestries, rugs, bric-à-brac, stained glass and all the rest of it play a prominent part in helping to disfigure and distort many a small room that by judicious treatment might have been cosy, artistic, and, above all, habitable. There are certain things that one only learns by experience. We are told that a heavy treatment of a ceiling "brings it down," to speak in decorator's parlance; but not until we have tried the effect of oaken beams in some room whose ceiling is ten feet high do we really believe it. We know it is said that horizontal divisions of the wall surface produce the same effect, but, liking a high wainscot, we must needs try it in a low ceiled room to be convinced that it really makes the room look lower than it is. Enjoying color, we think a little stained glass of rich brilliant hues will brighten up our apartment, and, not until we have glazed the small windows on which we relied for light, with a symphony in red, or a nocturne in blue, do we find to our regret that our color cost us dearly. We may have too many rugs on the floor, too many portières and scarfs, too much bric-à-brac. In other words, too much decorative art is not decorative.

The prime use of an apartment must always be remembered. If it is only for the display of a collection of objects, then the air of a museum is not objectionable. But if it is a room for dining, reading, or sleeping in, then the comfort of the occupants should be the first consideration; and beauty need by no means be overlooked because utility is borne in mind. I have seen a dining-room where the buffet and other pieces of furniture for the display of silver and glassware gave the effect of a shop, and I have seen others where a much greater amount seemed entirely appropriate and unobjectionable.

The same may be said of collections of curios, faience,

or the like. If arranged merely for show, to impress the beholder, the intention is always evident; but the collector's own way of placing his treasures is the best from all points of view. The temptation to overcrowd a moderately large room is, perhaps, natural, but our small apartment-houses bear abundant witness not only to the embarrassment of visitors at trying to crowd in between pieces of furniture, but to the thoughtless abuse of schemes and ideas that might have given beautiful results.

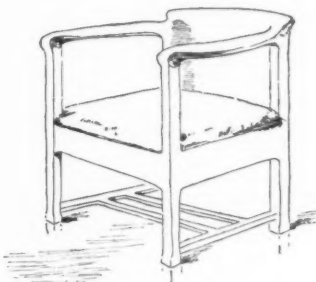
Nothing can be more luxurious than a spacious lounge covered with a Turkish rug, and possibly having another rug stretched on the wall as a background, with plenty of soft silken cushions. But it takes up room. Now we must consider if the space at our disposal is sufficient for our purpose before we fit up our lounge, even if we are fond of Eastern rugs and soft pillows of silk. If the space at our command is not enough to do this properly, we had much better give up the idea and have a simple settle with turned spindles and a flat cushion. This may be excellent in color, fine in line, and will be altogether better in place than the divan out of place. The same thing is true with our chairs. Big



SETTLE OF SIMPLE DESIGN.

arm-chairs entirely upholstered may be our ideal; but if we happen to have a tiny room and need several chairs, we had better overcome our yearning for luxurious cushions with good grace and content ourselves with simpler forms.

Wrought-iron lanterns can be obtained now in great plenty—standards, brackets, and hanging lamps of infinite variety of shapes. Now the test is to get just the right lamp for the right place. We can find them big, rough and grotesque, just the thing for the porte cochère of our country house, and we can get them fine, delicate and appropriate for the



ARM-CHAIR OF SIMPLE DESIGN.

niche in our study. But who has not seen the delicate lamp hung on the rock-faced stone-work swaying in the wind, and the heavy wrought-iron spirals, meant to be seen from a distance, pendent from some fine piece of carved woodwork? I am continually asked, when treating small rooms, if a wooden ceiling or a high wainscot is not pretty. Of course it is, but use it in the right place. I believe the French know how to treat a small salon better than any other people. They rely strictly on precedent and take a style, say Louis XV. or Louis XVI.; but what could be better?

Let us give up originality if it only means doing what has not been done before, for the obvious reason that it is undesirable. Criticism is easy and we are apt to say that these French styles are conventional and hackneyed and admit of no scope for the designer. I do not think this is so. Working under the strict limitations of a historical style is, perhaps, a hard task; but a designer of force and education will declare, to some extent, his individuality, but always subordinate to the general characteristics of the style in which he works. The favor in which "white and gold" is now again held shows that it is only a matter of a deeper knowledge of the historical styles; for it seems only the other day that this sort of thing was voted cold, uninteresting and old-fashioned.



CHAIR AND TABLE OF SIMPLE DESIGN.

Certainly a cream and gold room if properly done is neither cold nor lacking in interest. Our increased perceptions have enabled us to see new possibilities in the styles of the late French Renaissance.

Wood-carving, that most delightful form of decoration,

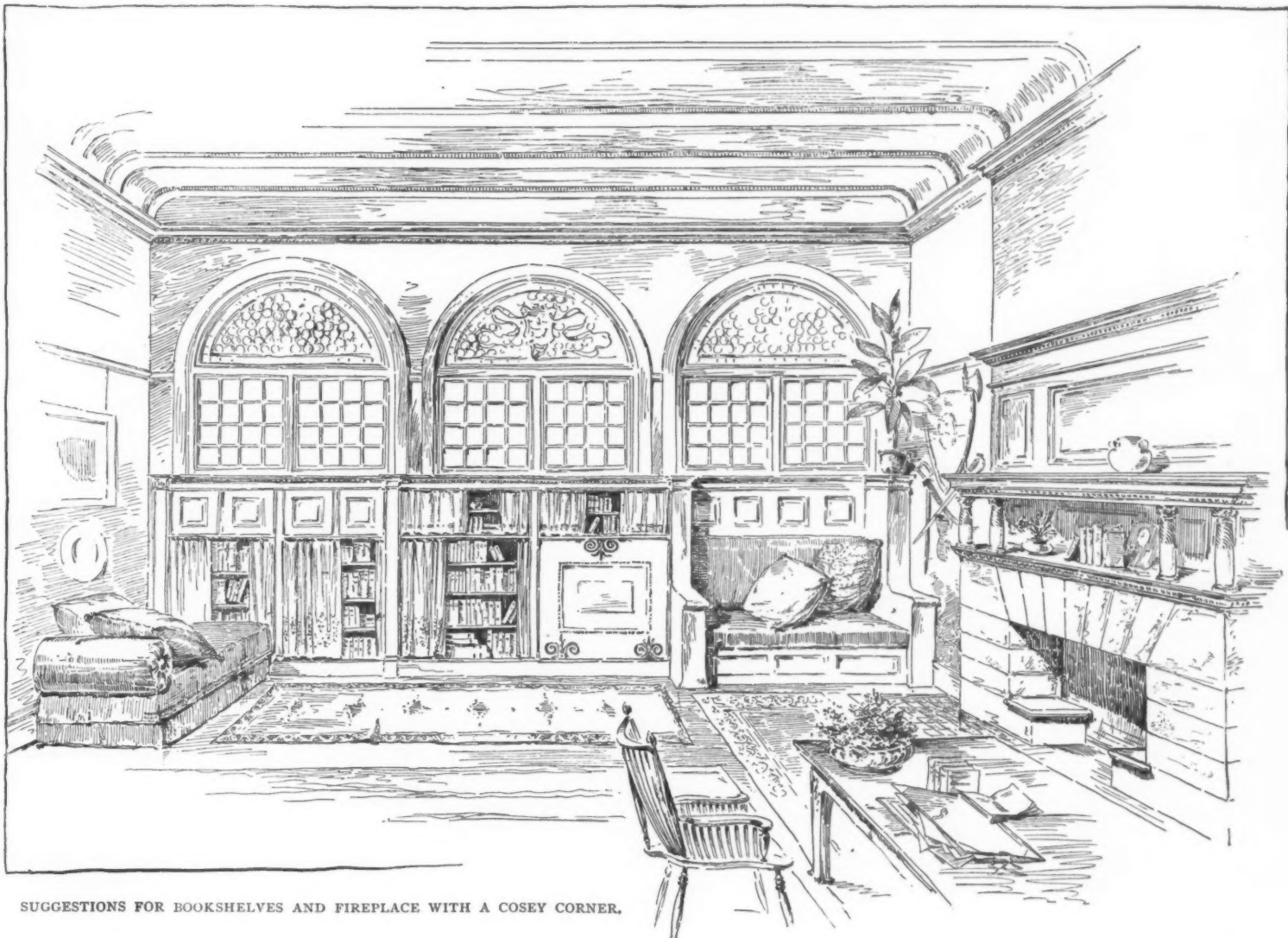
have of the workman's touch is in the carved panels. Even these are now pressed or stamped, but no mechanical contrivance can equal the real thing.

It is well to use carving rather sparingly. Rather have a little and have it good than much that is second-

In this way it can readily be removed every day or two for cleansing.

* * *

THERE are numerous designs in corner cupboards, sets of shelves and the like which may be had ready-



SUGGESTIONS FOR BOOKSHELVES AND FIREPLACE WITH A COSEY CORNER.

is rapidly becoming abused. Too much carving vulgarizes hopelessly a piece of furniture that half the amount of ornamentation would have enriched. A carved border or moulding around the edge of a table gives a fine effect, but I have lately seen tables the entire tops of which have been carved. Now a table is meant to put things on and the carving completely spoils its usefulness, besides defeating its own purpose of decoration; for the decorated edge would look richer by contrast with the plain centre.

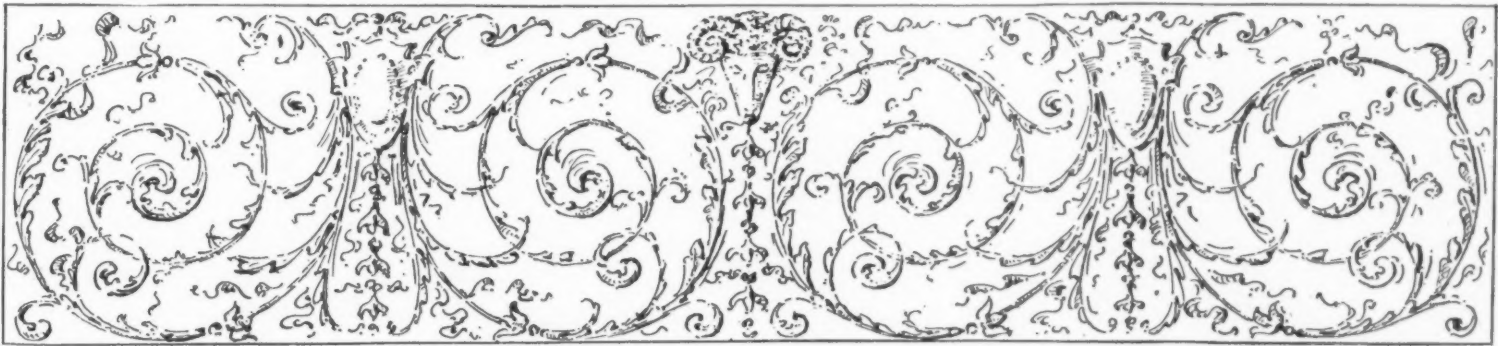
Care must be taken not to have the carving sandpapered down to a perfectly smooth finish, and the background should be irregular and not speckled all over with little holes. The beauty of carving is to feel the touch of the carver, to see a tool-mark here and there. When English oak and honest labor were abundant, mouldings were cut out of the solid wood and all bore the impress of handwork. Now mouldings and turnings are made by the mile, and the only remains we

rate. In some of the Italian work nearly every moulding was enriched and panel-carved. But in the best examples the sawing is judiciously disposed and some plain surface used as a foil.

ARCHITECT.

WE do not, as a rule, admire lambrequins to mantel-pieces. They are dust-catchers of the worst sort. Yet the temptation sometimes cannot be resisted, when one sees a fine strip of old embroidery, used, perhaps, in its day, to edge a bed-curtain, and which would just do now to border a lambrequin. It should be attached to a wide piece of strong and plain stuff, and made to hang well down, so that the embroidered part may appear, as it was designed to appear, as a border, and may quite cover the probably ugly marble. It should not be nailed to the wall at the back; but a few small screw hooks of brass may be driven into the chimney-breast and the lambrequin may be attached to them by rings.

made at the furniture dealer's; but it seldom happens that they are not more curious than useful, and they are commonly disfigured by conspicuously ugly hinges and other brass work. A very neat affair, of the kind which any carpenter can make from the following description, had a closed cupboard which set into the corner and was supported by carved brackets, being otherwise perfectly plain. The floor of it was extended so as to make a long exterior shelf, which was likewise supported at its extremity by a smaller and less richly decorated bracket at right angles to the first. A strong, square upright stood at the outer corner of this shelf and was tied to the top of the cupboard by a rather heavy moulding which made a sort of cornice to the whole structure. Set into this post and the cupboard wall were several irregular shelves divided into compartments of varying proportions, in Japanese fashion, which served to hold momentarily, while in use, the articles generally kept for safety in the cupboard itself.



FRIEZE SUITABLE FOR A ROOM DECORATED IN ADAM STYLE.

INFLUENCE OF ARTIFICIAL LIGHT ON COLORS.

THE results of some interesting experiments on the influence of artificial light on colors are given in a recent number of the *Deutsche Wollengewerbe*. Naturally, they varied with the kind of artificial light. But from the similarity of effect, they are easily divided into two groups. The first includes the electric light—both the arc and incandescent. These two systems do not change the appearance and relation of the colors in any way, but simply show them more lively or more dull according to the illuminating force. It is quite otherwise with the second group, which are also to be divided according to the clearness which they communicate to most colors, as, oxy-hydrogen gas, fine stearine lights, ordinary gas-light, refined mineral oil, coal oil and rape oil.

Most colors lose in liveliness and effect in those lights; only a few appear more fiery, or a few shades lighter or darker than in daylight. The following are the results given of a series of observations made with the apparatus for determining the changes in the appearance of color under ordinary gas-light in a chromatic color scale; the neutral (dark) colors generally appear duller, while bright colors, on the contrary, often gain in liveliness. This applies especially to yellow and red shades. Ruby red and scarlet assume a fiery tone, and otherwise remain almost the same. Cherry red, on the other hand, is transformed into ponceau, and ponceau into Capucine (the brown-red color of nasturtium blossoms). This latter appears orange; orange looks gold yellow; this latter changes to the yellow of the buttercup, and this to straw yellow. Corn yellow (maize) and straw become lighter, and their reflex action is more fiery; sulphur yellow becomes whitish paled; canary yellow loses its greenish shade and looks livelier.

Almost all pale pink shades change greatly—salmon appears almost completely white, without at the same time losing the fineness of the shade. Purple pink gets muddy, as it absorbs the light rays too much. Solferino pink alone takes on a livelier tone. Light pink shades, especially Bengal, maintain their liveliness and appear only somewhat changed in tone. Silver gray gets more fiery and takes a light pink shade. It is the only gray that gains in liveliness, but puts all other colors in the background, except quite bright colors, such as light pink and flesh color. Other gray shades, as slate, iron gray and zinc, are lacking in any reflection, and are put in the background. Blue gray shades, as pearl gray with blue, or blue gray mixed with pearl, lose in liveliness and fire, without being absolutely imperceptible like the above-mentioned gray shades. The same is the case with raven black and all blue shades.

Light blue appears gray, sky blue remains blue, but loses all brilliancy; dark blue appears blackish; turquoise is dull and cloudy; pure yellowish green keeps its fire, but appears darker; apple green changes to emer-

ald; peacock green to kingfisher green; olive becomes darker, with a splendid reflection. Bluish white takes an ugly tone and loses all brilliancy, but yellowish white becomes more fiery. Light violet, bluish violet and lilac look clouded and lose all effect; violet red, on the contrary, becomes more fiery, and turns more to red. All other violets, prunes, etc., lose their color tone, and

sequence, by putting darker shades of similar colors on lighter ones, in the shape of dots, borders, stripes, or other decorative forms. Very pretty and effective appears havana on blue, crust brown on straw yellow, garnet on pink, and reddish violet on gold yellow.

All this shows how important it is to consider the influence of gas-light when we are selecting and combining colors. As a general thing it is better to leave out neutral colors as much as possible, and to use only pure colors, whose unlimited number of shades will give so many variations in producing decorative work.

SPEAKING of the difficulty of defining clearly the meaning of that much-abused word "conventional," Mr. Lewis F. Day, in his recent book on "The Application of Ornament," says: "Concerning all questions of art, the difficulty of coming to any clear understanding is greatly increased by the totally different meanings attached to the terms, more or less technical, one cannot avoid using. What a flood of light would be let in upon the question of decorative design could we but agree among ourselves as to what is meant by the term 'conventional!' One may take it that the artistic verdict on convention will be mainly according to the artist's interpretation of the word. If by conventional ornament we mean perpetual variations on the old, old tunes long since played out; if we mean adherence to well-worn types; if we mean affectation, imitation, mimicry, a bigoted belief in the letter of the law as it was in the days that are happily past; no one with any originality or invention of his own—no artist, that is to say—can consistently belong to the party of convention." In another place he says: "What is called convention is not a hindrance to the workman, but a help. If he finds it an impediment, he would do well to ask himself if that may not be his fault."

CERTAIN kinds of wood exert a detrimental influence upon each other in contact. Cypress and walnut wood, and cypress and cedar wood when joined together, cause each other to rot, the rotting being stopped upon their separation.

THE principle of that wonderful machine, the sandblast, is that the sand cuts away and destroys any hard substance, even glass, but does not affect substances that are soft and yielding. If raised letters, a flower or other emblem be required on stone, cut the decoration in wax, and stick it upon the stone; then pass the stone under the blast, and the sand will cut it away. Remove the wax, and you have the raised letters. Take a piece of French plate-glass, say two feet by six, and cover it with fine lace, pass it under the blast, and not a thread of lace will be injured, but the sand will cut deep into the glass wherever it is not covered by the lace. Now remove the lace, and you have every delicate and beautiful figure raised upon the glass. In this way beautiful figures of all kinds are cut in glass, and at a small expense. The workmen can hold their hands under the blast without harm, even when it is rapidly cutting away the hardest



DESIGN FOR A CARVED WOOD PANEL. BY BENN PITMAN.

have more or less tendency to appear brown or black.

If the neutral colors appear alone (not in combination with other lighter colors), the shades when placed alongside each other will not appear so blunted; for instance, chestnut, otter, marine blue, and coffee brown when placed near each other keep a good deal of their liveliness, and very striking effects may be obtained in con-

glass, iron or stone, but they must look out for finger-nails, for they will be cut off right hastily. If they put on steel thimbles to protect the nails, it will do little good, for the sand will soon cut them away; but if they wrap a piece of soft cotton around them they are safe.

CONCERNING MAHOGANY.

"A FEW years ago," said an up-town furniture dealer to a New York Sun reporter, "nobody cared much to buy bedsteads, sideboards, tables, bookcases, or sofas made of any other wood than mahogany. Indeed, large pieces of furniture of any of the lighter woods were thought to make a rather vulgar display. The piano was the only exception to this rule. At all times rosewood was the most popular frame for one of these instruments; but this was not due to any notion that rosewood was handsomer, but simply to the fact that the great heaviness and density of mahogany stifled the music. Now black walnut, cherry, ash, oak, and every sort of light wood that will take a high polish, are seen in fashionable houses, but of the heavy old wine-colored mahogany rarely a stick. I think it was the musical necessity of using a lighter wood in the manufacture of pianos that caused the revolution in general furniture making. When people changing their residences saw the difficulty with which pianos were carried to the vans, they began to wonder how much power it would cost to lift them if they were made of mahogany, and this led to the reflection that fully two thirds of the weight of the entire household furniture might be knocked off if it were manufactured in lighter woods.

"Then began the decadence of mahogany—decadence of its utility as a furniture wood, I mean, for in its integral parts it is almost everlasting. It is, undoubtedly, the richest, handsomest, and most stately of all woods, but its popularity has been crushed beneath its own weight. A few conservative people in New York, and many in England, still furnish their houses with it, but such persons are not afflicted with the migratory fever that leads the average American family to seek a new home about once in two years. Mahogany furniture once placed in position seems to be nearly as immovable as when the dark wood was in its native forests, and the restless householder of to-day does not care to be anchored to his dwelling."

These objections strike us as more ingenious than real. A graphic account of how mahogany is cut and trans-

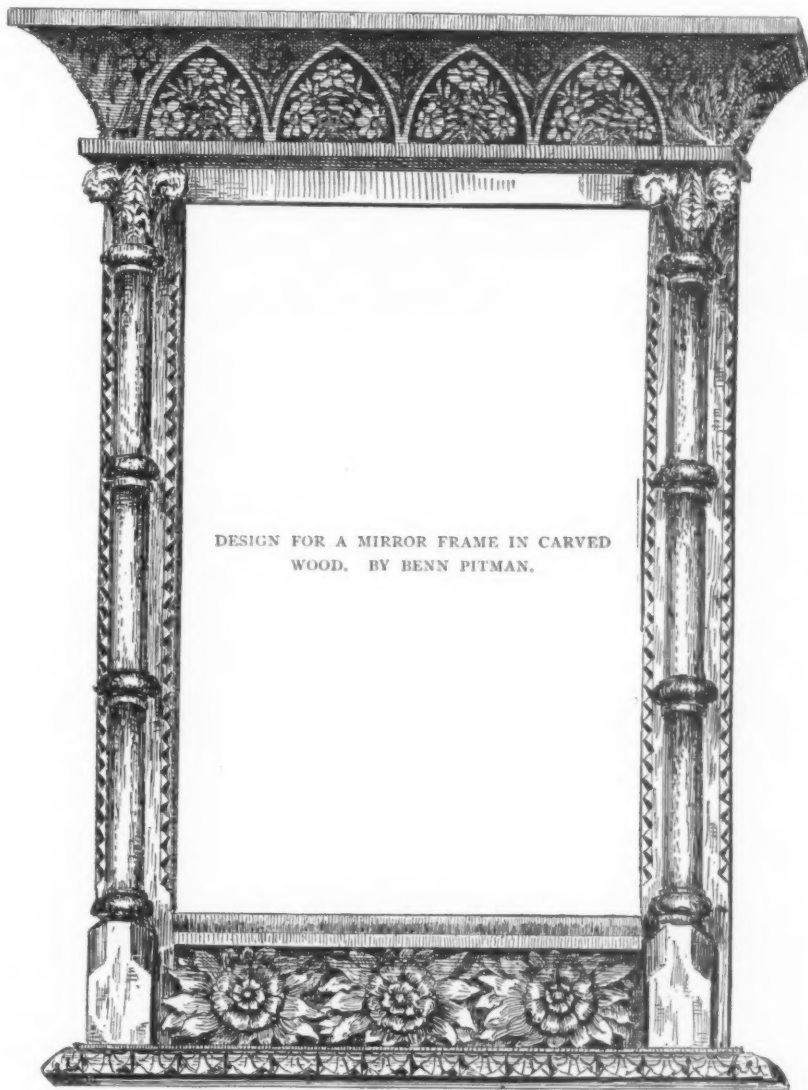
men working on a rude platform temporarily built for the purpose. The trunk below the cut then decays and

is lost. The cut is made so high from the ground, because at that point the tree is generally cylindrical, and below, huge ribs pass down to the ground, which are very difficult to cut. The wretched axes which the Carib cutters use would bring a smile to the face of a Nevada chopper. They are sharp but light, the handles about two feet long, to which the blade is fastened with a rawhide thong. The men seat themselves tailor fashion on the platform and cut incessantly, until dangerously near the falling point, when all retire from the platform but one cool-headed native, who finishes by gentle strokes, until warned by those watching the tree, at the instant it begins to incline, when this last one jumps to the ground in an opposite direction. This true giant of the forest seems to gather but little speed in the fall, but the crash, when he crushes through the surrounding timber, may be heard for miles. The tree is then stripped of its heavy limbs, which furnish those beautifully-grained varieties seen in the handsomest furniture, after which the trunk is sawed into sections ten feet long, and the bark hewn off to make square timber. Near the coast and among the old cuttings, carts are used to carry out the square timber; but in the interior nothing but drags can be employed; and very often, when desirable to get out a fine large log, the chains are simply fastened to it, and it takes its chances while being hauled by eight or ten oxen to be marked and dumped into the river. Trees are seldom cut more than ten or twelve miles from the river, owing to the immense labor of road building; and the logs are always

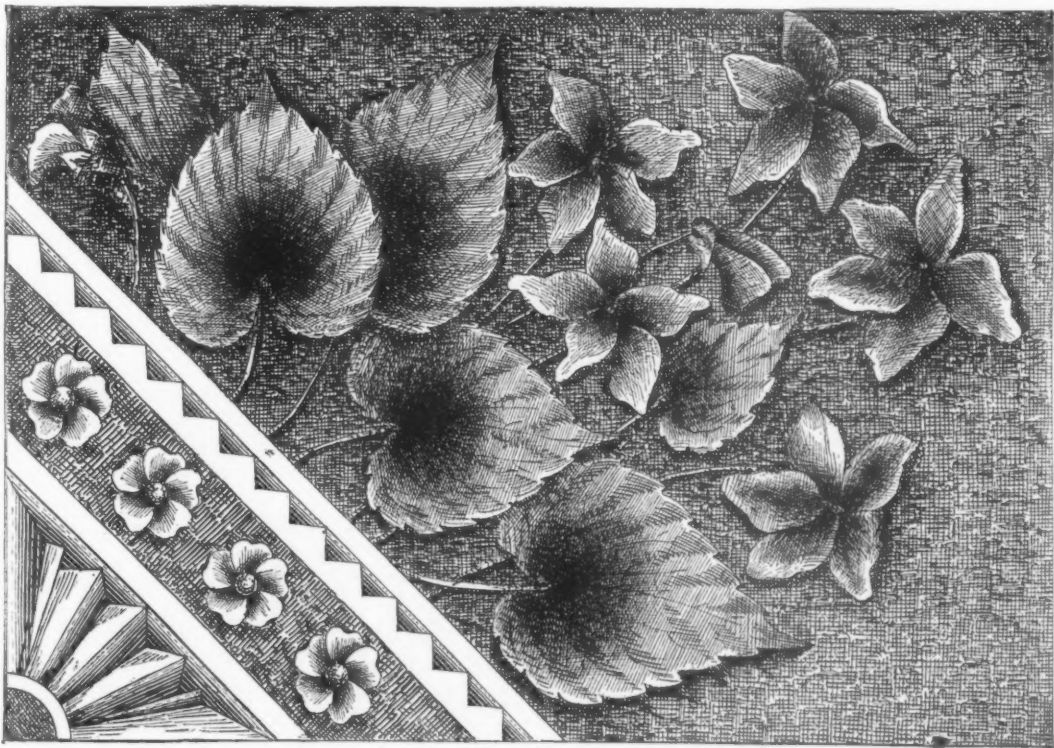
ported in Honduras was given recently by a correspondent of The New York Times: "The tree is usually cut at about ten or twelve feet from the ground, the

hailed at night, because of the intense damp heat of day. At about 5 P.M. the drivers start the oxen for the logs, reaching them about 10 P.M., and instantly load up

their drags to return. The way is lighted by men carrying huge pine torches, and in many places they are stuck in the ground at the roadside. The flash and glare of the torches, the yells and deep curses of the drivers, forcing along their unfortunate beasts, the cracking of the lashes and clanking of the chains make a weird picture. Helpless animals are left on the roadside to die, with their throats cut, to bleed them, and it is the rear guard's duty to bring along sufficient of their meat to supply the camp, which by morning would be flyblown or devoured by prowling animals."



DESIGN FOR A MIRROR FRAME IN CARVED WOOD. BY BENN PITMAN.



DESIGN FOR CARVED WOOD PANEL. BY BENN PITMAN.

PRACTICAL CARVING AND DESIGNING.

XII.—DIAPER DESIGNS.

THERE is no kind of conventional adornment of greater interest and use to the decorative artist than what is known as diaper design. Diapers are decorated spaces, usually consisting of rosettes whose outline makes a square, hexagon, right-angle triangle, or any other of the few forms which, when repeated close together, entirely cover a given surface. The term diaper was first applied to a kind of fabric worked in square patterns, which, when introduced into England in the Middle Ages, was called Dyaper from its being manu-

factured at Ypres, in Belgium; hence, D'Ypres or Dyaper.

A circle, octagon, or other geometrical form repeated side by side, which leaves an interspace of uniform shape, can also be employed for a diaper with good effect. Diapers are appropriately used for the decoration of the sides of cabinets and book-

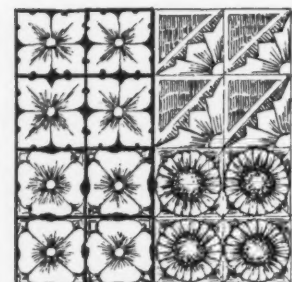


FIG. 1. DIAPER DESIGN.

shelves, also for the back panels of open shelves, the sides or ends of caskets, book-racks and other places of secondary importance, the more prominent spaces and panels being reserved for realistic decoration.

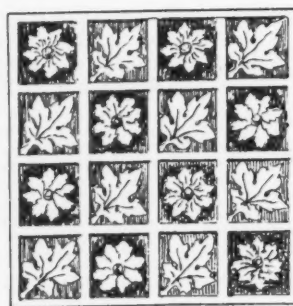


FIG. 2. DIAPER DESIGN.

or without an intervening band; the difference in effect will be seen by comparing Figs. 1 and 3 with Figs. 2 and 5. When a diaper design is carved without a band—a favorite form with the old Gothic architects—a distinctly incised line must mark the division.

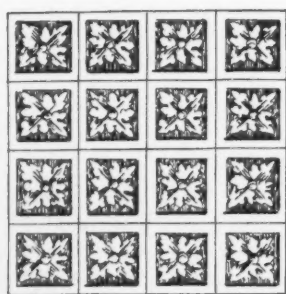


FIG. 3. DIAPER DESIGN.

Another variety of diaper is obtained by doubling the band, in which case each rosette has its own complete border, as shown in Figs. 3, 6, 13 and 14. The band, whether single or double, may be interlaced, wicker-work fashion, as in Fig. 5. A further variation in diaper design is obtained by alternating one rosette with another of quite different form, or alternating a rosette and leaf, or the front view of a flower with its profile or side view, as shown in Figs. 2, 5, 12 and 14.

A diaper made of rosettes enclosed by a circular band, as in Fig. 7, or with its ringed border interlaced, as in Fig. 8, makes a very effective design, especially when worked on a polished surface. The four pointed interspaces made by the circles in Fig. 7 should be

brought to a rib; that is to say, they should be lowered from the intersecting right line toward the circle.

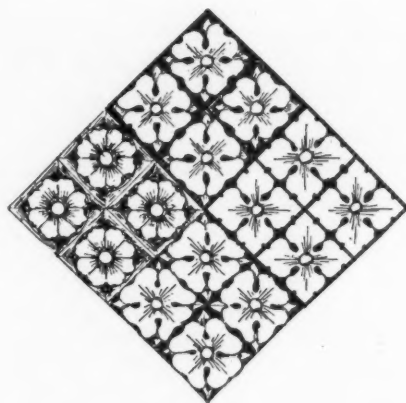


FIG. 4. DIAPER DESIGN.

Figs. 9 and 13 show examples of hexagon diapering. The first is adapted to surface treatment; in the second the rosette should be modelled. In Fig. 9 the bevelled cut should be made from the dividing line, thus dis-

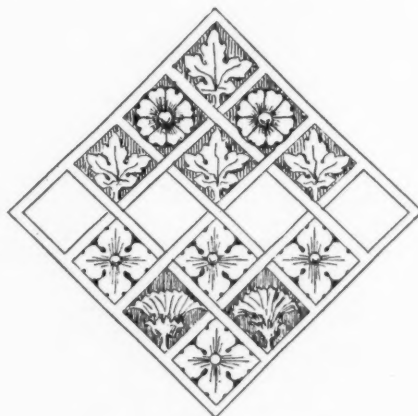


FIG. 5. DIAPER DESIGN.

tinctly marking and preserving the hexagonal form. Hexagons, divided by enriched bands, usually a succession of rosettes, were used by the Romans for the interior adornment of some of their finest monumental

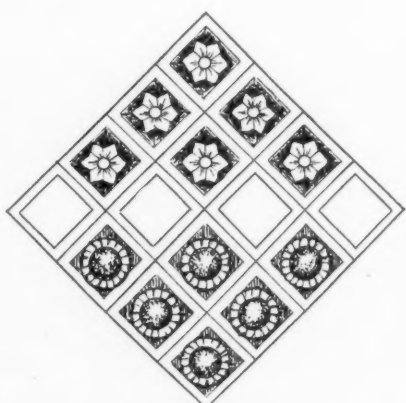


FIG. 6. DIAPER DESIGN.

arches. The same form, when used for the interior decoration of domes, diminished in size toward the top.

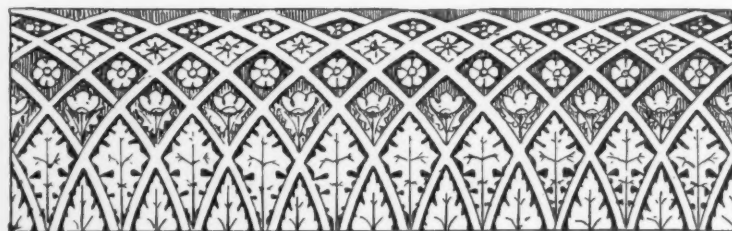


FIG. 10. DIAPER DESIGN.

The easiest way to obtain the true angle for laying off a hexagon diaper is to strike an equilateral triangle, and from this to parallel off the sides of the hexagon to the size desired.

Figs. 12 and 14 show examples of equilateral triangle diapers, a form admitting a great variety of designs. Fig. 12 is intended for surface treatment; the space alternating with the rosette should be merely stamped. Fig. 14 is adapted to either surface treatment or modelling. An interest attaches to these triangular patterns from the fact that a surface thus decorated is seen to contain other designs, such as lozenges of different sizes, and hexagons, separate and interlacing; thus, all there is in the design is not seen at a first glance, but it attracts by presenting something new at another and still another examination.

Diaper work may be made to include designs other than those of uniform divisions, an example of which is shown in Fig. 10, where the arc of a circle, springing from a base line, then reversing and crossing with a succession of the same arc, gives pointed arches, diminishing in size and varying in shape toward the top. A design of this order may be used with excellent effect for the back panels of bric-à-brac or other open shelves where surface carving only is required.

A novel though really old treatment of the rosette is shown in the last diaper on the opposite page, where a double depth of lowering gives unusual prominence to the flower. This peculiar method of emphasizing the rosette was suggested to me by some stone carving on the façade of an Aztec temple, where, amid a mass of archaic absurdities, this bit of effective decoration was found. In the illustration this form of rosette is alternated with a Gothic leaf of probably about the same age, making, I think, an interesting and effective diaper.

In Fig. 11 is shown the adaptation of fossil forms to diaper work. For the decoration of a geological or conchological cabinet it seems to me such decoration would be eminently appropriate.

Diapers may be further elaborated by decorating the centre of the bands with diamond, dog-tooth, or lozenge designs. Diapers may vary in size from half an inch to two inches square, according to the position in which they are employed. For delicate work, such as the ends of a small casket, half to three-quarters of an inch would be sufficiently large. For the sides of a cabinet one and one half inches would not be too large.

In laying off a diaper design to fill a space of a given size, it is necessary that it should be made to fill exactly the space. When diagonal or circular forms are used, the edge of the margin should show a full pattern in one line,

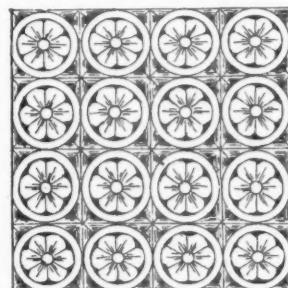


FIG. 7. DIAPER DESIGN.

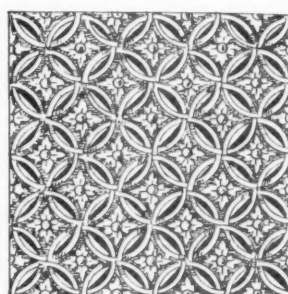


FIG. 8. DIAPER DESIGN.

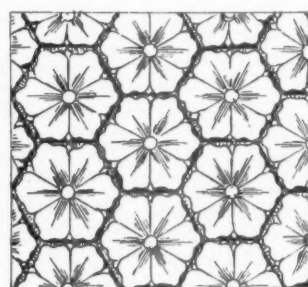


FIG. 9. DIAPER DESIGN.

alternating with exactly one half in the next. I may say here that the varied designs shown in Figs. 1, 3, 5 and 6 are not, of course, intended to be used as presented. The variety is merely to show a choice of examples. Diversity in diaper designs should not extend beyond alternation of the rosette.

BENN PITMAN.

DR. B. W. RICHARDSON makes some excellent suggestions, in *The Asclepiad*, as to the furnishing and decoration of the "Sick-Room," which, he urges, should be carried out to prevent monotony. He says: "The furniture should be light, easily movable, and of a cheerful color; all dark hangings and sombre coverings, when there, should be replaced by white or light blue or gray-colored fabrics, and the walls should be of gray or light-green color. Papers of flaring colors, and papers which have for a pattern a number of rings or circles of flowers of one design, are extremely bad. I remember an instance in which the paper of a wall had for its pattern a series of circles like so many sunflowers; that paper produced in a nervous patient a sense of giddiness which led to nausea, and had a very bad effect indeed. I thought at first that the complaint made against this paper by the patient was rather absurd, but when I tried for myself the experiment of looking for a few minutes at the rings of the pattern, I actually became, against my will, subject to giddiness also, and to a sense of nausea which was most unpleasant. The fact led me at once to tear up a prescription I had written as a sedative for stomachic disturbance, and to order instead a screen which should shut off the sight of the objectionable wall, and which proved, in fact, an effective remedy." The Doctor speaks of another instance in which the walls of the room were covered with a pattern of a fleur-de-lis, the shading of which, by some curious twistings, caused each flower to resemble a death's head. The patient in the night detected this singular extravagance of art, half asleep and half awake, fancied himself in a sort of crypt of skulls, which caused him a sleeplessness that lasted until the morning, and led to a bad day. The walls of a sick-room should be quite plain, and of gray or light-green color, but there is no objection to cheerful pictures if they are now and then changed in position, and are pleasant to the mind of the invalid without becoming wearisome. Flowers in a sick-room are always good so long as they are bright and fresh, but they should be frequently changed, and it is sound practice to remove them during the night. Flowers which have a sickly odor, lilies, for example, should be excluded, however charming they may be to the eye. As a rule, living flowers are better than dead. Dried leaves, like potpourri, are bad for the sick-room; they gather dust, and the stale odor they emit impairs the purity of the air.

MR. FOUQUÉ, the mineralogist, is said to have discovered the composition of the celebrated Pompeian blue, which has long been desired by decorators. It is, it appears, a mixture of silicate of copper and lime, and is a crystalline substance, not of vitreous character.

It often happens that the "jog" made by a chimney-breast jutting out from a wall is a difficult feature to treat. The space between the side of the chimney-breast and the wall running at right angles to that in which the chimney is placed may be too narrow to admit any article of furniture which will fill it acceptably. A chair may be placed there, but will leave the whole of the upper part looking empty. A picture will hardly help, for it will look as if thrust there purposely to conceal

it. An excellent way out of the difficulty often offers, however. When the room has a rather deep frieze,

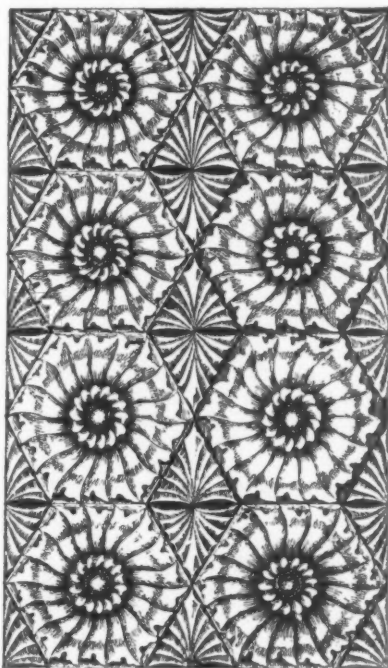
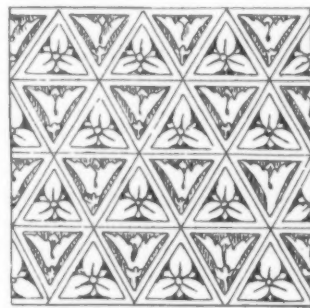
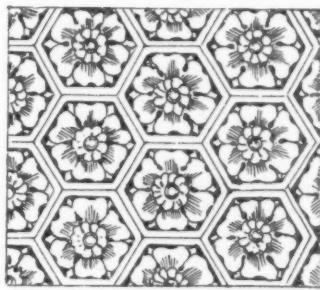
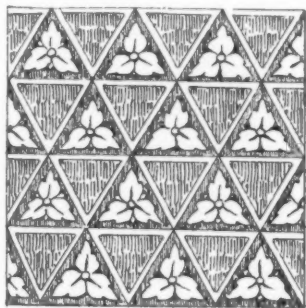


FIG. 11. DIAPER DESIGN FOR WOOD-CARVING.

with a strong moulding beneath it, a shelf with its outer edge modelled on this moulding may be carried



FIGS. 12, 13, 14. DIAPER DESIGNS FOR WOOD-CARVING.

right across the jog, thus lessening its apparent height, bettering its proportions, affording a good place in

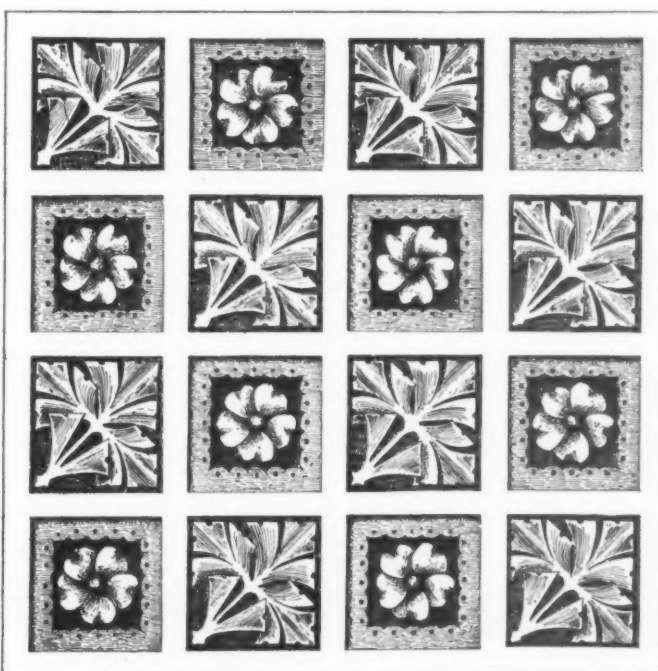


FIG. 15. DIAPER DESIGN FOR WOOD-CARVING.

which to put a bust or a vase and, if the idea be neatly carried out, giving interest to what was an ugly feature,

The Needle.

AN EMBROIDERED STOLE.

THE stole illustrated in the supplement this month is to be worked on a rich ivory white silk or poplin. Damask satin may be used, but in the case of the latter, a very small pattern must be chosen. The central ornament must be separately worked on linen and transferred to the silk, but those above and below it may be embroidered direct on to the silk.

A piece of thin but firm backing should first be carefully framed, and on this the ends of the stole stretched and herring-boned, care being taken that they are placed on the right side before they are stitched down. The design may have been previously marked on the silk, or it may now be pounced on and then neatly painted by hand with oil paint kept thin with plenty of turpentine, as before directed, and allowed to dry. The outline of the central cross is only required to mark the exact place where the transferred work is to come later on. Shades of red toning to distinct apricot in filo floss or other pure embroidery silk may be chosen or well-assorted China blues. The latter will be most effective, and blues of a distinctly gray hue may be introduced in the diamond-shaped portions of the ornament. These may be worked in fine feather stitch upon the silk, taking the needle of course through the backing, so as to give firmness to the embroidery. The coloring should be almost the same, with some small differences in making that at the lower edge of the stole slightly deeper in tint than the other. When wholly finished, the embroidery must be outlined first with a narrow silk cord of blue, deeper in hue than the deepest shade in the embroidery, and beyond that with a thin gold cord or thick gold thread sewn down with red silk.

that with a thin gold cord or thick gold thread sewn down with red silk.

The cross, having been marked out in another frame, on stout linen, must now be worked. Basket stitch over cord, as frequently described, must be used for the centre, bringing the cords as close as possible in the middle and spreading them a

little toward the outside. The gold thread must be stitched down with red twist silk and the edges finished off with a thin red silk cord. Before working the outside, outline with red cord the circular ornaments, which must be afterward cut out, and then proceed to lay threads of gold, not too coarse in quality, in rows round the outside of the basket stitch, cross-fastening them in regular radiating stitches with red twist silk. The gold thread must be cut off at each row and neatly joined, not carried round in a spiral form, or it will injure the effect. The jutting pieces on the outer edge of the circle may be worked by turning the gold thread backward and forward, if it is very neatly done at each side.

The work must now be pasted at the back, to secure all loose ends and keep it firm, and when perfectly dry the whole ornament must be cut out with a very sharp pair of scissors and afterward the spaces between the shafts of the cross and the round ornaments cut away. The cross must then be fixed in its place on the ends of the stole in the other frame with pins and sewn down, remembering the instructions formerly given in speaking of this form of appliqué, always to leave a margin of linen, enough to take the fastening stitches. It may be found better to omit placing the cord at the edge of the basket-stitch until after the work is transferred. Before fastening down place small

squares of red silk under the holes which have been cut out. The shadow thrown by the raised gold around

these holes will give greater richness than working the circles in satin stitch. When all is finished, outline the whole ornament with a double row of the red silk cord or with a thicker one than that used in the centre, and outside that place a cord or thread of gold sewn with its own color. Lastly, work in red silks, two shades or three, the tiny rays at the base of the shafts of the cross.

Of course, the two ends of the stole will be exactly alike, and it will be observed that the gold outline is carried up a little on the upper portion of the design, so as to elongate the embroidery and let it fade off gradually. If the coloring is kept lighter toward the upper portion of the design, this effect will be enhanced.

For the small cross in the centre of the stole, it will be better to use "brick stitch" in place of the raised basket, and it may be worked upon the silk itself with a piece of backing underneath. It must be outlined with red silk cord, as in the case of the ends.

It is frequently convenient, as cutting the silk more economically, to join the stole in the narrow part at the centre, which, it must be remembered, should not be more than inches in width. If the embroidered cross is placed over this joining, it will be quite invisible, but it must be neatly made and pressed with an iron before marking the outline for the embroidery. A stole should be lined with muslin or some soft interlining and then with silk. For the one we are describing, white or gold-colored silk would be the best. Lay the embroidered stole over the interlining and carefully tack it down, and then tack on the silk lining, slip-stitching it afterward with fine silk, or it may be oversewn and afterward finished with a thin silk or gold cord all along the edge.

A good gold fringe about two inches deep should be placed at the two ends, and this may be much enriched by working into the heading with a needle little tufts of red or blue silk, or both.

It is impossible to do more than give general directions for coloring, and they should be modified by the taste and skill of the worker. Before beginning the work at all, it is always the part of a good colorist to place the silks and gold together upon the material, as far as possible in the proportions in which it is intended to use them, since it is almost impossible in any other way to foresee the effect which is produced by contrast, and as the color of the gold is an important factor, it must be decided on and taken into account in choosing the reds and blue.

The coloring suggested above is on the assumption that the gold thread will be the pale yellow of ordinary Japanese gold rather than the redder hue of Chinese thread. Real passing, which is, of course, very preferable, is usually of a tint between these two. Although I have given directions for a white or festival stole, this design would do equally well for one on a red or a green silk ground. Supposing the former to be used, the gold work remaining the same, the feather-stitch embroidery would look extremely well worked out in very delicate blues and greens.

On a green ground, remembering that the ecclesiastical green is somewhat strong, dull terra-cotta reds inclining to brown, with some very gray greens or cool blues, will probably look best, and the gold should be sewn down and edged with brown or shadow color, to avoid a gaudy look.

L. HIGGIN.

AMONG all the brands of "art embroidery silks"—and they are many—there is nothing better than that imported exclusively by Altman under the name of "Aleppo Rope Silk." The tones are charmingly soft and the colors, we are told, are unaffected either by washing or by exposure to light.

In the course of a recent interview with Mrs. Candace Wheeler of the Associated Artists, that lady gave an account to a representative of The Art Amateur of the portières and other embroideries sent by her to the Exhibition of American Art just about to be opened in London by Johnstone, Norman & Co. The exhibition will be mainly of examples of our decorative arts, including, besides the contributions of the Associated Artists, stained glass by Mr. John La Farge; tiles in relief by the Chelsea Tile Works, Messrs. J. G. and J. F. Low; pottery from the Rookwood Co., of Cincinnati, O.; reproductions of old leather work by Messrs. Vandell & Co.; and wrought iron by Mr. John Williams and Moorish fretwork by Ransom & Co., of Cleveland, O. The Society of American Etchers have contributed a selection of their work, and a collection of monotypes has been furnished by Mr. Charles A. Walker, of Boston. It will be seen that the exhibition, if it cannot be called comprehensive, has, at any rate, so far as it goes, been well selected. It is necessary further to say only that Messrs. Johnstone, Norman & Co. are one of the best known English firms engaged in fine cabinet and decorative art work, having examples of their work in Buckingham Palace and Marlborough House, and having got a good deal of notice here because of the beautiful furniture made by them for

Mr. Henry G. Marquand from the designs of Alma-Tadema. They at one time intended to establish a branch house here; but instead they have secured the services as agents of Messrs. C. H. George & Co., who will make a specialty of their excellent marqueterie work, which we had occasion to commend very highly not long ago.

In reference to the contribution of the Associated Artists, Mrs. Wheeler explained that it included but few examples of the line of work of which they are most proud—their textiles. The reason was that their designs and effects could not be copyrighted in England, and that they dreaded the copying of them and the flooding of the American market with cheap imitations. For the rest, the exhibits were chosen mainly from embroideries in appliqué, that being the class of embroideries least known in England at the present time, because discountenanced by the South Kensington schools, although it has been constantly practised by the great schools of the past, not only in Italy, Spain and France, but in England as well. In this sort of work, the aim of the Associated Artists has been to produce rich and novel effects of color and texture by the combination of different materials of varying tones, with more or less needlework used to shade and blend the tones, without regard to the established South Kensington technique. No other part of the exhibition, it is believed, will provoke more criticism than this in England, where, if any branch of any art takes hold, it is supposed to be the only possible or desirable form of that art. We are ourselves, as yet, far too narrow in our notions on this point; but it is gratifying to find that we have progressed far enough to be in a position to give a hint or two to our competitors across the ocean.

New Publications.

A WHITE UMBRELLA IN MEXICO, by F. Hopkinson Smith, proves that the art of writing a good book of travels has not been lost, and that there is still something new to be seen by a fresh pair of eyes in the territory of our Southern next-door neighbors. Mr. Smith, as is well known to readers of The Art Amateur, wields the crayon and the charcoal as well as he does the pen. His chapters are illustrated with the cleverest "notes de voyage," and we are shown how the patio of his host and the church of La Parróquia looked on "A Morning in Guanajuato;" and while the text tells us of "The Opals of Querétaro," the headpiece and other cuts show us the water-jars of the place and its church of Santa Clara and the "Garden of the Senoritas," with its choice view of the palms in somebody else's garden over the walls. One chapter is all about the old chair in the sacristy at Zacatecas, and two of the cuts give us the great dome of the church of San Francisco and the little dome of the chapel of San Antonio; the former in the distance, where it looks very little; the latter in the foreground, where it looms up tremendously. On Palm Sunday, in Pueblo de los Angeles, Mr. Smith makes a sketch in the market-place, and having a day to stay in Toluca, he runs in a bit of the river Lerma, with its two picturesque bridges, one in ruins, its sand islets and Indian washerwomen. Commend us to a white umbrella for a travelling companion! The make-up of the book reflects credit on the publishers, Houghton, Mifflin & Co.

VAGROM VERSE, by Charles Henry Webb ("John Paul"), is introduced to us with the happy selection from the wit and wisdom of Dogberry:

"This is your charge: you shall comprehend all vagrom."

He confesses himself "a poet of shreds and patches," of whose verses

"—Some go lame, and the foot-gear
Of others needs revamping;"

but he will not send them to the cobbler or the wooden-leg maker, preferring to think that the reader's charity will rise to the occasion. Well, tramps are generally picturesque, and often have something to say worth knowing; and these verses of "John Paul" are no exception to the rule. There is, indeed, no question of the soundness of the philosophy of "The Outside Dog in the Fight," preached again, with varying emphasis but no uncertain accent, in his ode to C-un-y M. D-p-w, Esq.; in "The Lay of Dan'l Drew," and the poem "On the Reopening of a Trust Company." Nor will any one of sound judgment cast doubts on the genuineness of the poetry in "Her Name was Felicia," nor of the wit, no less trenchant than sparkling, in his "Three Examples of English Verse—Triplet, Rondeau, and Villanelle." His final threat—that there are bolts still unhurled in his barbicane—will be met by every reader with a gay "come on." (Boston: Ticknor & Co.)

THE ELEMENTARY HISTORY OF ART, by N. D'Anvers, published by Scribner & Welford, was noticed favorably in these columns on its first appearance. It has reached its third edition, and brings down the history of art to the end of last year. For a work of its class, the notices of individual artists are unusually full and numerous, and the abundance of fairly good illustrations make it very desirable to those whose means will permit them but one book on the subject of which it treats.

THE PORTFOLIO for February has a good photograph of the remarkable "Portrait of a Man," by Jan Van Eyck, in the British National Gallery. The series of articles on Westminster Abbey is continued, with an etching of the south transept and a number of pen-and-ink sketches in the cloisters. Lorenzo Lotto is illustrated and written of by Julia Cartwright. The papers on Dartmoor, with the excellent pen-and-ink sketches and etchings of the author, Mr. J. L. W. Page, are continued; and Mr. Selwyn Brinton begins a series about the wonderful Certosa of Pavia. (Macmillan & Co.)

L'ART for February brings out some new documents on the brothers Bellini, unearthed by Mr. P. G. Molmenti in the State Archives of Venice. The landscape painter Eugene Laveille, the sculptor Delvaux and the animal painter Troyon are illustrated and intelligently criticised. Of the etchings, Teniers's "Violin Player," etched by Decisy, is one of the best plates ever issued by L'Art, which is saying everything. Leon Lhermitte's "Devideuse," a charcoal drawing of an old woman winding yarn, and X. le Sueur's etching of Haquette's "Fisherman's Family" are the most interesting of the other full-page illustrations. The number for the first half of March has a beautiful etching after Chardin, "Le Benedicite;" a charcoal drawing, "Une Famille," by Lhermitte; and an article on some little known miniaturists of the last century, by Jules Guiffrey. (Macmillan & Co.)

THE COURRIER DE L'ART continues its very full account of the historical collections of the city of Paris at the Hôtel Carnavalet. At the same time, it keeps its readers posted as to all matters of interest in connection with the French provincial museums and exhibitions and those of other European countries. Not the least pleasing feature of the Courier is its weekly review, as disinterested as brilliant, of the Parisian stage. This always furnishes good and entertaining reading. (Macmillan & Co.)

DOCTOR HOLMES'S BIRTHDAY BOOK, in green and orange, with hour-glass and reaping-hook on the cover, and the autocrat himself and "Dorothy G." within, is published by Houghton, Mifflin & Co. There are extracts from him for every day in the year; and, surely, a pleasanter companion for all seasons and weathers cannot be found. The months are marked off by little wood-cuts of more than common merit.

ANNA KARENINA, Tolstoy's best work of fiction, has for so long been before the English-reading public in Mr. Dole's excellent translation, that it is unnecessary for us to say much about it. Thomas Y. Crowell & Co., Count Tolstoy's authorized publishers in America, are ready with a new and cheaper edition, which will undoubtedly extend the author's fame still farther; for though he is himself far from considering this as his best work, it is the one which more than all others touches the hearts and the fancies of the great majority of his readers.

HYGIENE OF THE NURSERY, by Louis Starr, M.D., is published by P. Blakiston, Son & Co., Philadelphia. The questions of clothing, exercise and amusements, sleep, food, bathing and emergencies, and other matters relative to the care of infants are treated at length, and so clearly that anybody may understand the directions given. There are a few simple illustrations of instruments and appliances not in ordinary use.

LILIES ROUND THE CROSS is the title of a pretty Easter gift book published by E. P. Dutton & Co. Its text is a series of short poems and sonnets by E. Nesbit, each illustrated with a landscape in monochrome, by Fred Hines. It has a pretty cover illuminated with cross and lilies, and the edges are silvered instead of gilt. Other similar little books, published by the same firm, suitable for Easter presents are: "Light from Above;" "Homeward," poems by J. Denman Smith and others; "Our Pilgrimage." "An Easter Message," by Alice Reed, is illustrated in colors with landscapes and flowers; "He is Risen" similarly with figure pieces, and "Easter Dawn" is a collection of choice hymns with large and handsome designs from the life of Christ, by Walter Paget. "The Brighter Day" has poems by Geraldina Stock and E. H. Thompson.

"HARK! HARK, MY SOUL!" a well-known hymn, is published by Frederick A. Stokes & Brother, with illustrations by W. St. John Harper, as an Easter booklet, in a very attractive cover of white lilies on silver. Equally appropriate to the season are the flights of colored butterflies on the covers of two others of their Easter publications, "From Snow to Sunshine" and "Heaven and Earth." The latter has illustrations by Mr. Harper. The former, illustrated with water-color studies of butterflies and flowers, by Susan Barstow Skelding, is, moreover, a suggestive little book for amateur decorators.

JAPANESE BOOKS AND PRINTS.

MR. SHUGIO's collection of Japanese colored prints and illustrated books, lately shown at the Grolier Club, is certainly the most complete in New York, if not the only one of any consequence. In France, Philippe Burty, Edmund de Goncourt and others have made large collections, and it is known that Japanese prints were a passion with both Rousseau and Millet. The Shugio collection, only a selection from which was exhibited, covers the entire history of the art, from the rudimentary work of the early sixteenth century, not unlike the old German cuts of the same period, down to last year's visiting cards of Tokio fashionables. The most attractive portion of it is a series of framed portraits of celebrated actors in gorgeous costumes, illustrating their most successful rôles in those historical plays which to a great extent have served the Japanese instead of biographies and histories. No idea can be given by our methods of color-printing of the beauty of these impressions. The Japanese print from the wood block with water-colors, which soak into the soft wood unequally. Their flat tints are, therefore, not quite even, but have a good deal of variety and many soft gradations in themselves. Our decorators might take a hint from this. Beside the books and prints, there were at the Grolier Club a small number of original drawings on paper, silk and other materials. These works of celebrated artists were of especial interest as showing in just what particulars the engraver was apt to vary from his original. The Japanese designer of the best periods used a rather dry brush, and for light tints, mixed his color with white. This, of course, produced rough edges and accidental blots and markings, which, in general, were not copied by the engraver. We mention this fact, because the copy is otherwise so exact and the method of printing so artistic that many people find it impossible

to tell a good Japanese print from an original drawing. Some of the most beautiful of the colored pictures were of quite recent execution. A girl carrying a love letter in an April shower, reading the superscription while she opens her umbrella, by Toyokuni, was dated 1800; a group of mother and children playing with masks, by Utamaro, 1790; a nightmare picture of ghosts, masks, skulls, etc., by Sadehide, 1840; and there was a view in colors by Tankei, of last year's great eruption of Mount Bantai.

Treatment of Designs.

THE TULIP STUDY (COL'D SUPPLEMENT NO. 1.)

THE following directions are given principally for copying this very decorative design on canvas, although it may be used advantageously in various other ways, such as for tapestry painting, "dye" painting, or on ground glass for a window-screen.

When canvas is used, it should always be stretched before it is painted on. It is poor economy to paint on an unstretched canvas, for the work will not be as good, although the actual expense may be less. Real artists never stint themselves in their materials, but buy the very best of everything.

After carefully sketching in the general outlines of the flowers and leaves in their relative positions, begin by painting the background. For this use white, yellow ochre, light red, raw umber and a little ivory black. Try to imitate the touches of the brush as rendered by the artist, as these give a broad effect to the work.

To paint the deep red tulips use madder lake, light red, white, yellow ochre and a little ivory black for the first painting. With these colors use poppy oil as a medium, mixed with a very little Siccatis de Courtray. Put the details in later, adding raw umber in the deeper shadows and vermilion in the lights. The same colors are used for the red parts of the red and yellow tulips; the yellow shades, however, are painted with light cadmium, white, a little raw umber and a very little ivory black. The charming opaque leaves in the lower flower should have a little cobalt or permanent blue carefully added.

It is well to leave the highest lights till the last, and then put them in, when fine touches are required, with a small, flat pointed sable brush.

Paint the green leaves with Antwerp blue, white, cadmium, light red and raw umber, adding in the shadows ivory black, with madder lake.

In the lightest touches of both stems and leaves use only light cadmium, white, a little ivory black and a touch of vermilion; no blue!

The medium to be employed is poppy oil mixed with Siccatis de Courtray in the proportion of one drop to five of oil.

Use flat bristle brushes of graduated sizes; one inch wide the largest, for backgrounds, down to one eighth of an inch for smaller planes. For the fine details of stems, outlines, etc., in finishing, the flat pointed sables (those of French make seem to wear the best) are necessary.

If the picture is to be varnished, the best for the purpose is "Soehnée Frères' French Retouching Varnish." This dries immediately and must be put on with care.

CHINA DECORATION.—COLORED SUPPLEMENT NO. 2.

BEGIN by copying carefully the figures with a hard lead-pencil on fine white china. The general tone of the ground should be put in first; for this use a very thin wash of apple green, or any other of the light greens which will give the proper tone. The leaves are painted with the same color, but of a darker tone, and are shaded and outlined with sepia. The gilding may be replaced by sepia if preferred, although the effect with the gold will be far more effective. The gold tracery should be very carefully put on; use for this a very small pointed brush. Some persons prefer to have the gilding done by the professional workers who attend to firing the china.

THE IRIS PANEL.

THIS design would be very effective painted in water-colors on pongee of the ordinary écu tint for a screen. The upper and lower irises, also the bud on the right-hand side, are purple, painted in washes of pale blue, violet and purple, with touches of pink in the upper petals of the top one. The one nearest the centre is white shaded in different tones of grays, principally bluish. The remaining one and the other two buds are yellow. In painting the latter, white should be used first, and when that is thoroughly dry, washes of pale gamboge in the lighter, and Indian yellow in deeper parts put over it, with raw Sienna and a little greenish gray in the shadows. Yellow ochre and burnt Sienna, with a touch of blue for the lights, should be used for the calyxes. A variety of greens may be used in the leaves, but the majority of them should be blue and gray greens. A few of those farther back may be yellow and brown. The jar is of Indian red shaded with deeper tones of the same.

WE have received from Messrs. J. Marsching & Co. samples of Keim's Artist's Extra Fine Oil Colors, which we find on examination to be very rich in pigment, pure in tone and uncommonly well ground. These colors have been adopted as "normal" by the German Society for the Advancement of Rational Painting, of Munich. Their manufacture is constantly supervised by the society, and they are guaranteed as durable and free from adulteration. Another good point in their preparation is that the dearer colors, such as cobalt, cadmium and madder lake, are put up in larger tubes than usual, not only giving the purchaser more for his money, but preventing waste.

Correspondence.

NOTICE TO TRANSIENT READERS.

Readers of *The Art Amateur* who buy the magazine from month to month of newsdealers, instead of forwarding their subscriptions by the year, are particularly requested to send AT ONCE their names and addresses to the publisher, so that he may mail to them, for their information and advantage, such circulars as are sent to regular subscribers.

A COLOR SCHEME FOR A TEXAS HOUSE.

SIR: We are so isolated in this place that it is impossible to procure skilled labor; but I have thought out a simple plan of decoration for four rooms which I wish to submit to you for correction or approval. As is customary in this climate, the walls and ceiling are ceiled, and it is very difficult to know how to relieve their "woodiness." The parlor and adjoining bedroom are 14 feet square, ceilings, 10 feet. I thought of having the walls of each painted a light buff brown, with ceiling of a lighter tone; predominating color of frieze in parlor red, in bedroom peacock blue or olive green. Two small rooms—library and dining-room—are 12x14 feet. The latter opens into a parlor and north gallery. It is rather dark, there being but one window, which opens upon a deep vine-covered south gallery. For this I thought of ivory or cream white, with a pretty bright frieze. The dining-room has east and south windows, the latter protected by the gallery. For the sake of coolness, I thought of having the walls of this sage green, ceiling soft light gray and frieze either red or pink. If the latter, I would paint clover in the two small panels below—glass in door. On the four panels of another door I thought of painting snow-balls. Would it do to have all the other wood-work, doors and casings painted ivory white, or what would you suggest for the different rooms? I have not determined about the friezes. I would paint them myself if the walls were more worthy.

Would the ordinary wall-paper frieze be inappropriate? Where can I send for samples? Where can I get a good common burlap for portière? Can you tell me what colors will produce the buff brown, or brown buff rather, also sage green.

MRS. L. M., San Diego, Tex.

Have the parlor walls a warm gold-color, the ceiling old ivory; no frieze—some hanging ornamentation might be painted in place of such in festoons of flowers. The bedroom off the parlor would look well in robin's-egg blue—walls and ceiling alike. Over ceiling and walls paint ordinary field daisy scattered sparsely. The dining-room in sage green would look well, the ceiling a few shades lighter than the walls. A frieze of painted grape vine would suit here. The library may have maize walls and pale tea-green ceiling. The friezes in all the rooms should be made by painted ornamentation; the rooms are too low for separate color. Paint the wood-work in the bedroom ivory white, elsewhere warm snuff-color.

We cannot advise you about the burlap. Try the nearest large dry-goods house.

Brown buff can be made by mixing yellow ochre and burnt umber; sage green, by mixing yellow ochre and Antwerp blue.

STUDIO FOR A GIRLS' SCHOOL.

SIR: Kindly give me some suggestions in regard to a studio (for fifteen to twenty pupils) for a girls' school in this place. It is proposed to have a building two stories high, 18 by 30 feet. The studio is to be on the second floor, with four windows on the north and south sides. Those on the south are to be finished with closed shutters. It is thought best not to have a skylight. Please say what you think of the plan, and give some suggestions in regard to the finishing of the interior, such as tinting the walls.

A. S. P., St. Agatha, Springfield, Ill.

It would be a preferable plan to omit the south windows, making one or two large dormers on the north side. These could be supplementary to the windows now proposed, or could be in connection with them, but they should run well up into the roof. Wall tinting should be a deep Vandeyck red or a warm brown olive; either would serve to display casts or plates. A broad dado shelf, placed at about six feet from the floor, will be found useful for casts and other studios.

HINTS ABOUT REFURNISHING.

SIR: I see many others come to you in deep distress—may I? I want to renovate the walls and wood-work of our house and buy new carpets throughout; but I cannot decide upon color. The house is modern "Queen Anne;" it cost \$8000. The height of the rooms is 12 feet. The walls are white. In the rooms below there is a gilt picture rail; in those above, one of black walnut. The wood-work is pine painted various colors. The hall is 12 feet square. There is a black-walnut staircase. In the front parlor there is a mantel of cherry wood; folding doors connect with a back parlor, which is rather dark on account of adjacent houses. Here there is a black-walnut mantel, with a window on each side of it. In the dining-room, which has an oak mantel, there is one large double window. The bedchambers have mantels of light-colored woods.

Please tell me the appropriate colors for the walls in kalsomine, and also, if we decide to fresco the walls, what the scheme of color should be, with the wood-work, carpets and window drapery to harmonize? I do not care to have paper, but could it be used with kalsomine for the "cornice" of the room and for a dado?

In which rooms are hard-wood borders and hard-wood floors desirable?

MARION, Denver, Col.

A wall-paper frieze can be used with walls and ceilings in dis-temper color. For the parlor, have the walls dull yellow and the ceiling a lighter tint of the same. Let the frieze be a bold patterned wall-paper, in which yellow predominates; the curtains light "old-gold" velours, or sateen without any figure; the carpet, a mixed Persian pattern, with more or less dull old gold. For the

back parlor employ similar treatment, excepting as to the curtains, which can be some figured material, with "old-gold" shades predominating. Let the dining-room have the walls of rich warm terra-cotta, the ceiling a lighter tint of the same, and the frieze wall-paper of large flowing pattern deeper in tone than the walls. The curtains may be of deep wine-colored material, with pattern small and indistinct; the carpet, small patterned, with deep red predominating. The hall should be shrimp pink, the walls and ceiling of the same tint, and a small stencilled pattern in harmonizing colors might cover the frieze. For the bedrooms, follow the same general directions, making one pale blue, another pale pink, and so on, using carpets to match and chintz draperies.

IDEAS FOR AN "ART LEVEE."

SIR: It is customary here to have an "Art Levee" at the end of the session, at which the work of each pupil can be seen. I would be glad if you would kindly suggest any way or anything by which the evening might be made more interesting.

J. W. D., C. F. Institute, Gordonville, Va.

A lecture on some subject interesting to art students would be desirable. If the lecturer cannot be procured, recitations might be acceptable, also selections from the best art literature. If you want a little informal amusement, let each student go in turn to a blackboard, blindfolded, and draw "an ideal head," a profile view; it is best to begin with the hair at the back of the neck and go around without taking the chalk off until it finishes at the neck in front. Upon reaching the starting-point of the nose, it is well to place a finger there as a guide in locating the eye—this is for the sake of expression.

SUMMER SKETCHING CLASSES.

THE following communication is one of many similar ones usually received by us at this time of the year: "Will you please give us names and addresses of any artists who take summer classes for out-of-door work. Is Swain Gifford, either of the Hart brothers, or Mr. Sartain to have classes the coming summer, and if so where? This information would be of great value to many of your readers."

DOROTHEA G., Monnett Hall, O. W. College, Delaware, O.

We know nothing of the plans of the gentlemen named in this regard. Later in the season, perhaps, one or more of them may advertise their intentions about taking pupils. It is entirely a business matter in which we cannot take the initiative.

CONCERNING CERTAIN MATERIALS.

SIR: What reds do you consider the safest and best? I find the madders so transparent that it is almost impossible to work them unless a more opaque color be worked with them. This is the point. I do not know what colors to mix with them in order to keep the madder color, or shade. I have tried light red and burnt Sienna, but both prove unsatisfactory, as they change the madder to too much their own colors. I like the color of carmine paste, but do not like to use it, as it dries so shiny.

C. W. L., Montpelier, Vt.

For brilliant red rose tints in oils, the madders and carmines are considered "the safest and best." Geranium lake of the finest quality may be mixed with them. It is somewhat opaque, works well, and produces brilliant effects. When colors are too oily, they may be laid on blotting-paper first, that the oil may be absorbed before they are transferred to the palette.

F. H. B., E. Somerville, Mass.—(1) Your questions pertain rather to science than to art. It is only those engaged in manufacturing colors who can explain the means employed in producing them. Many of these men fail to bring all their colors up to the best standards, though they devote their lives to the work. If your object is to paint, we would not advise you to spend time in trying to grind colors. We may say that that permanent blue is not "a natural and primitive color, like Prussian blue." (2) As to the oils you name, if they are perfectly limpid they will answer all practical purposes; and there is no reason why adulteration should be apprehended. (3) What is called pumiced paper, which is the best of the pastel papers, is coated with fine sand, sawdust, cork or pounce. Do not waste your time in trying to make it.

CHINA PAINTING QUERIES.

"SUBSCRIBER," Romney, W. Va.—The glazed "Ivory ware" can be used for Royal Worcester decoration; but china is best for all kinds of decoration in mineral colors. It is the peculiar action of the colors upon the glazed surface that produces the velvety effect of this especial kind of decoration.

MRS. G. V., Wheeling, W. Va.—Vellum No. 1 can be used for tinting plates, but will not be serviceable for domestic china to be used upon the table. (2) Acid would probably discolor it. Any color composed of yellow can be painted over it without previous firing.

B. L. M., Colorado Springs, Col.—(1) The matt gold without burnishing will produce the dull effect of which you speak. (2) All colors should be fired before applying gold over them. The gold will not affect the color painted over it before firing; but the color will affect the gold, producing a dull appearance, and it is therefore simply wasted; it would, moreover, require touching up and refiring. (3) Mix turpentine only with the matt gold; with the liquid gold only the essence prepared for it. (4) The paste for raised gold comes in powder in bottles; it costs twenty-five cents. You can buy it at the Osgood Art School, 853 Broadway, N. Y. (5) The raised paste is only used for the outlines of flowers or designs, or the high light on the same. These can be tinted with Lacroix colors if desired, but they are generally covered with gold. (6) Black tiles can be used with designs laid in with gold, liquid bright or burnish gold, and with raised paste covered with gold, but not with ordinary china colors.

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For bachelors' apartments, or a small "flat," of say seven rooms, sample colors will be furnished for walls, ceilings and wood-work, and general directions given as to floor coverings and window draperies, for \$25.

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BUREAU OF ART CRITICISM AND INFORMATION.

THE Art Amateur has decided, in response to urgent demands from many subscribers, to establish a department where drawings, paintings and other works of art will be received for criticism. A moderate fee will be charged, for which a personal letter—not a circular—will be sent, answering questions in detail; giving criticism, instruction, or advice, as may be required, in regard to the special subject in hand.

It is the intention of The Art Amateur to make this department a trustworthy bureau of expert criticism, and so supply a long-felt want, as there is now no one place in this country where disinterested expert opinion can be had on all subjects pertaining to art.

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FOR DIRECTIONS FOR TREATMENT, SEE "CHINA PAINTING" IN THE MAGAZINE.

Supplement to The Art Amateur.

Vol. 20. No. 6. May, 1889.



PLATE 742.—CHINA DECORATION.—OLD ROUEN "ARIA" PLATE.

(For directions for treatment, with six modern musical centres, from "Pinafore" and "The Mikado," see page 134.)



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PLATE 743.—CHINA DECORATION FOR A PLATE. *Orchids.*
THE SEVENTH OF A SERIES OF TWELVE. By S. J. KNIGHT.
(For directions for treatment, see page 134.)



PLATE 143—CHINA DECORATION FOR A PLATE. OCEANIC.
THE SCHEME BY A SERIES OF TWELVE
BY S. J. KNIGHT.
(For directions for rendering, see page 131.)

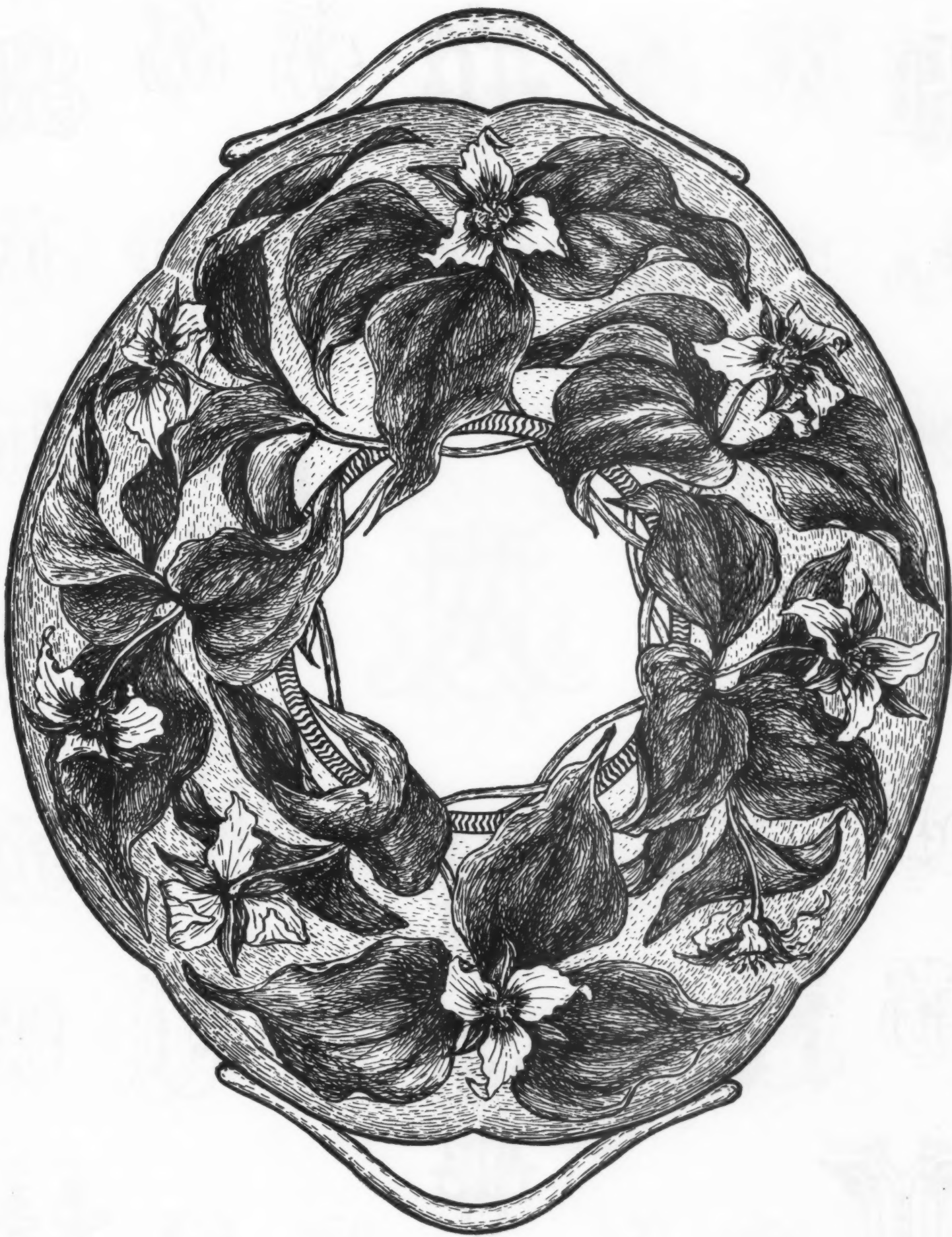


PLATE 744.—CHINA DECORATION FOR A CAKE PLATE. (Painted Trillium.)

By "KAPPA."

(For directions for treatment, see page 132.)



Subsequent to the VII. August.

THE NEW YORK PUBLIC LIBRARY
ASTOR LENOX AND TILDEN FOUNDATIONS
155 N. 4TH ST. N.Y.C.

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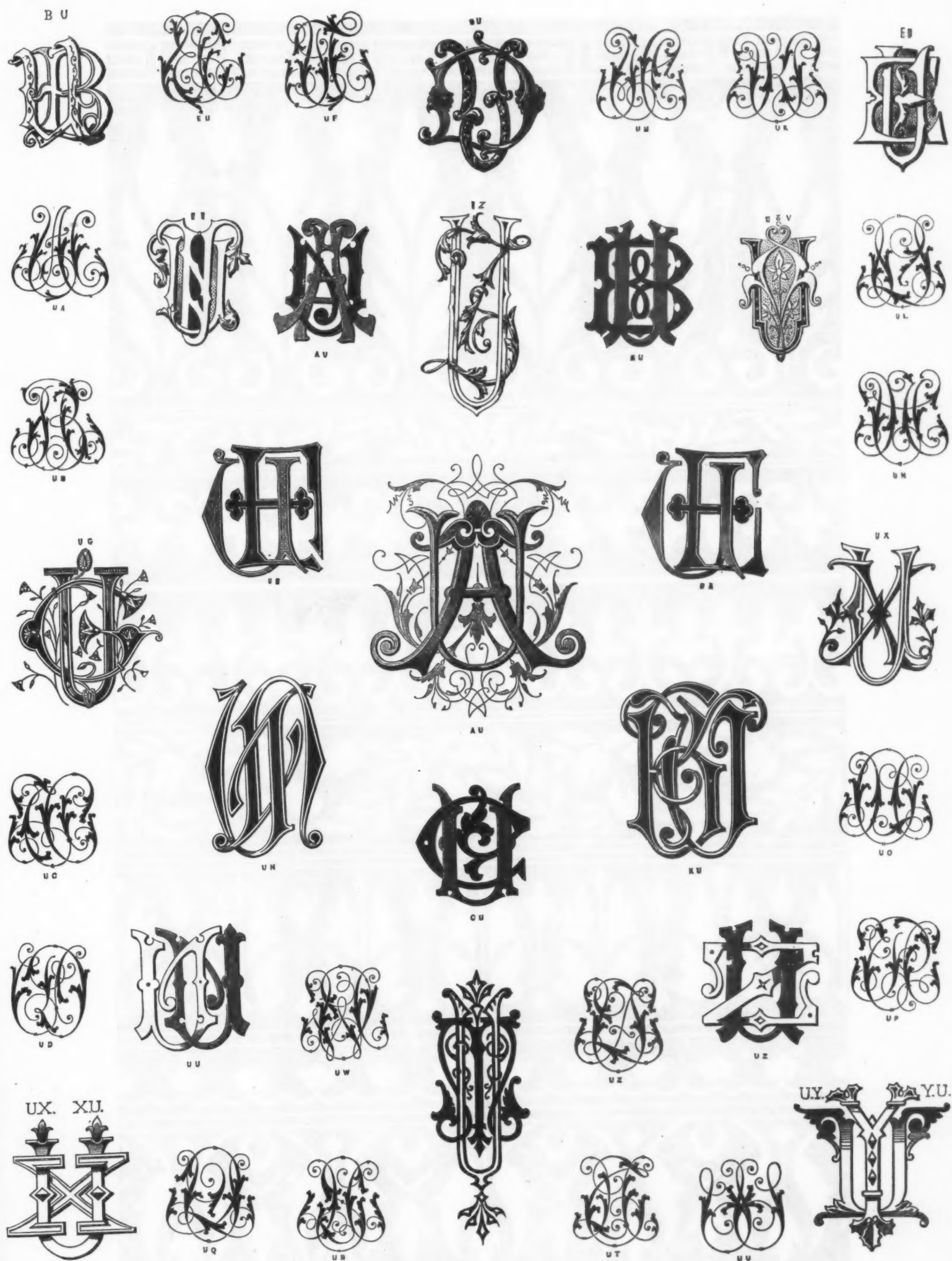


PLATE 745.—MONOGRAMS. First Page of "U."



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PLATE 746.—BORDERS FOR CERAMIC AND OTHER DECORATION.

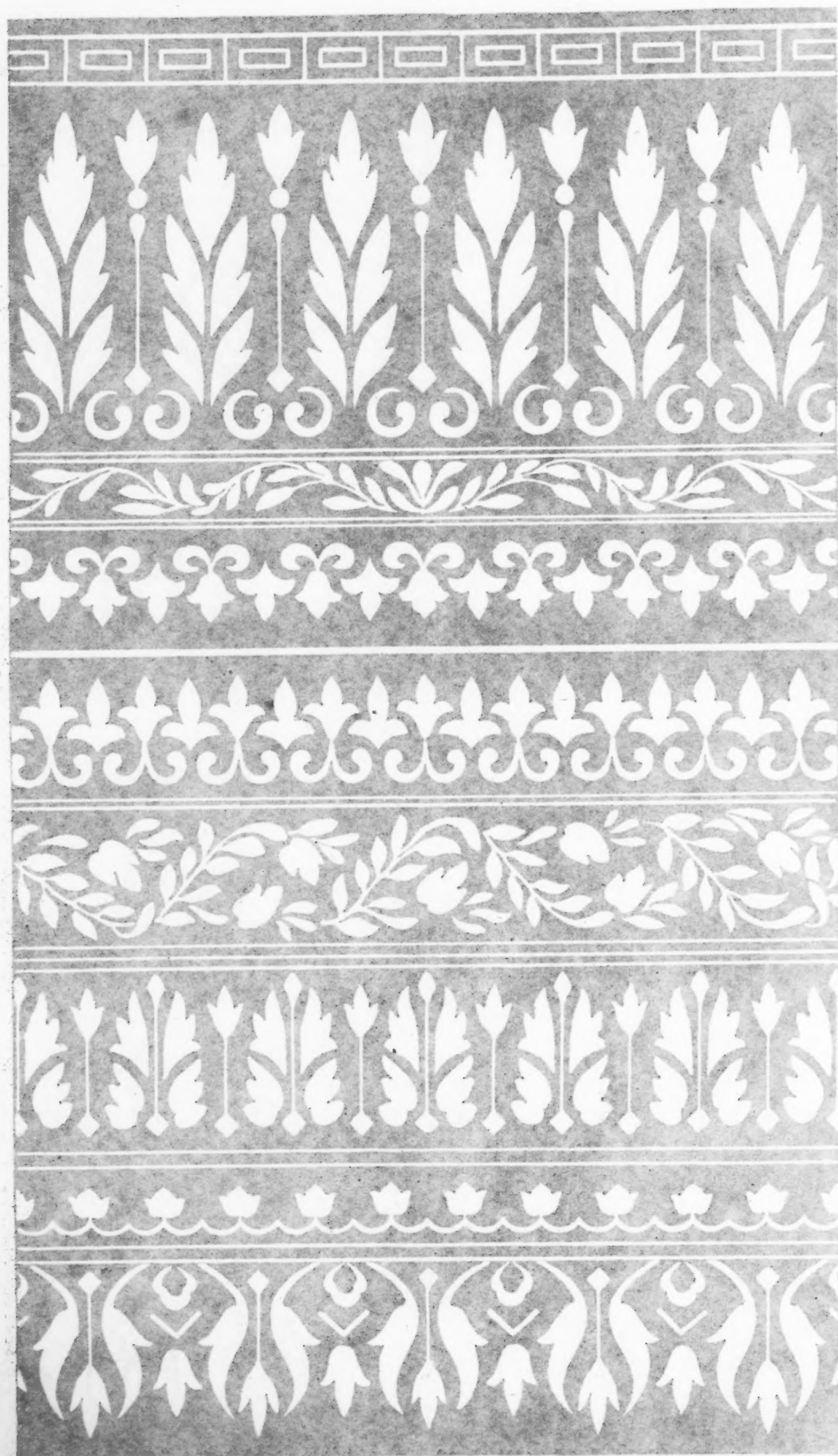


PLATE 746.—BORDERS FOR CERAMIC AND OTHER DECORATION.

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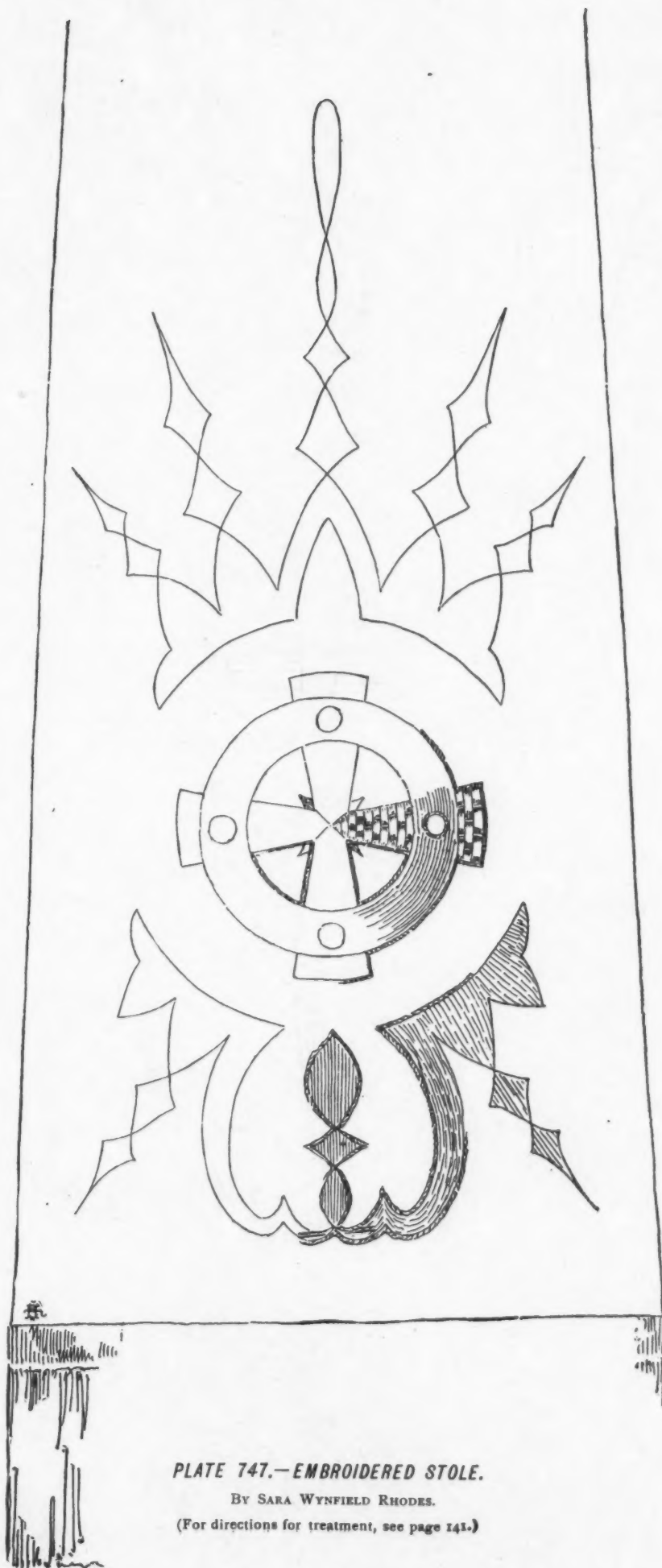




PLATE 147a—EMBROIDERY BORDER.
From the Royal School of Art Needlework.

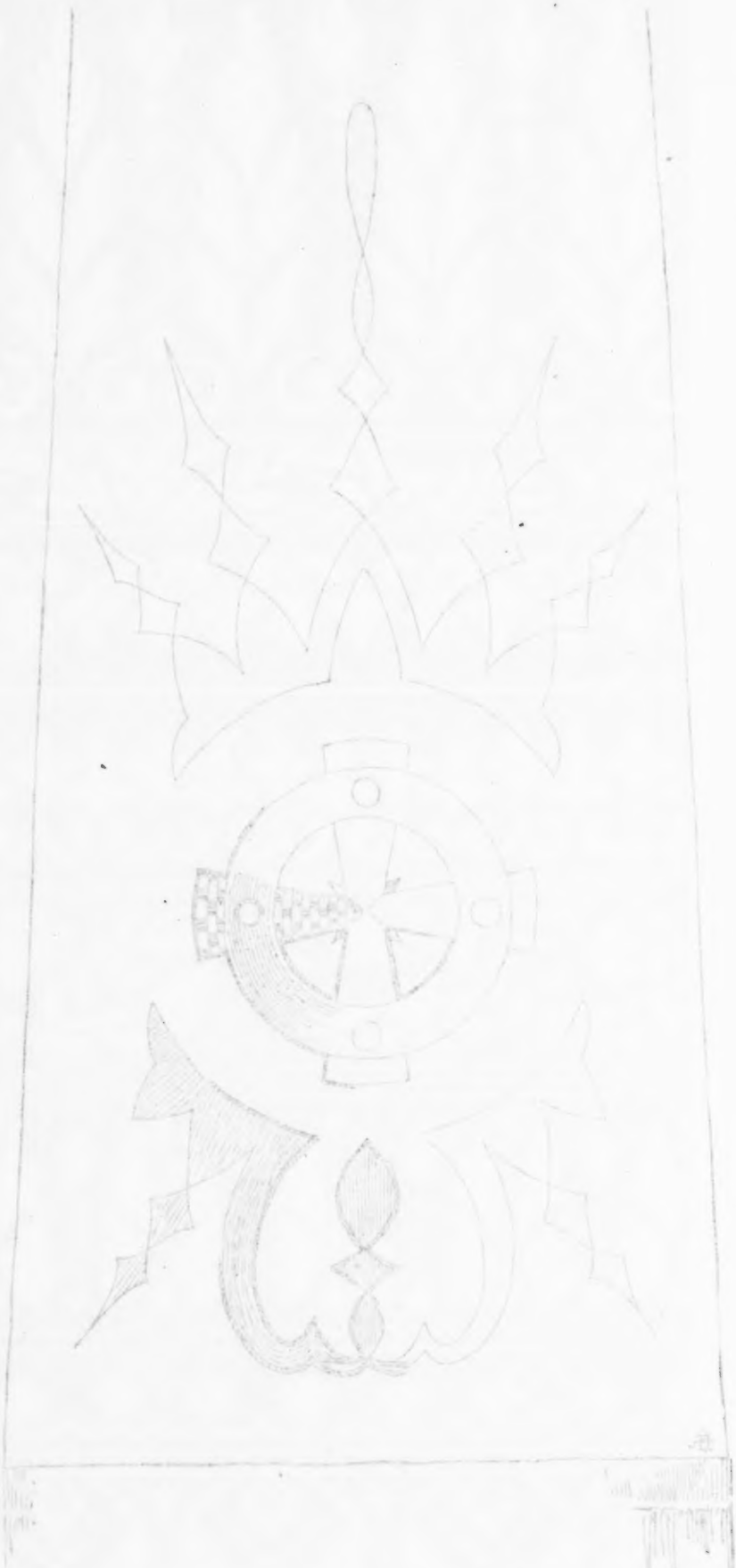


PLATE 147—EMBROIDERED STOLE.
By Miss Westman, London.
(For description see text and page 117.)

